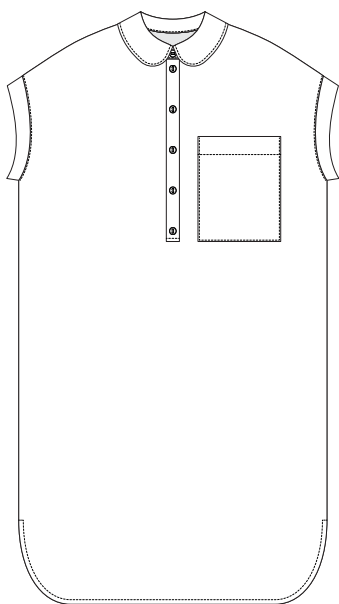


MARDEN SHIRT

HACK KIT / ISSUE 27



HACK KIT

IN THE
FOLDS

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ABOUT CURATED BY IN THE FOLDS

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

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

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

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

THE PATTERNS

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

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

SLOW SEWING

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

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

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

Happy hacking!

INTRO TO PATTERN HACKING

WHAT IS PATTERN HACKING?

Pattern hacking means that you use an existing pattern to draft a new pattern. This could mean small changes, such as adding a pocket or changing the neckline. It could also mean large scale changes, such as adding a sleeve to a sleeveless pattern or combining multiple patterns to create a new design.

WHY PATTERN HACK?

The main benefit of pattern hacking is that you can take a pattern that you know fits you well and create a new design. This means you don't need to dive back into assessing the fit all over again, as you have already done that work with the original pattern. For large scale hacks, you may still need to make some fit alterations after checking your toile, but this will be far less than if you had started with a new pattern.

Pattern hacking also increases the longevity of a pattern. You may see a garment that you like, and with some pattern hacking skills up your sleeve, you will be able to adapt a pattern that you already have in your stash, rather than buying another pattern.

Another reason you might choose to hack a pattern is because sometimes it is difficult to know what changes you would like to make until after you have spent some time wearing a garment. You may have worn a garment you have made and soon be thinking, 'if only it was longer' or 'if only it had pockets.' Pattern hacking gives you a chance to make the clothing you want to wear without needing to draft patterns from scratch.

BE PATIENT

Pattern hacking is a great opportunity to learn patternmaking skills and build on these skills gradually over time. Like any new skill or hobby, getting good at it will take time. Be patient and enjoy the process. That's what it's all about!

MARDEN SHIRT HACK KIT

There is a skill rating on each hack's introduction page so that you can determine which hack you would like to try.

Use the introduction pages of this document (p 4 - 36) to learn about concepts, techniques and tools for pattern hacking. Use the rest of the Hack Kit to get started on the pattern hacks.

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

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

WORKING IN THIRD OR HALF SCALE

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

We have included a small scale pattern (p 114) that you can print and use to experiment.

BE PATIENT

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

FURTHER LEARNING

If you would like to continue your pattern hacking learning, we suggest checking out [the other pattern hacking resources](#) we have created.

PREPARE FOR PATTERN MAKING

GETTING STARTED

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

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

IMPORTANT NOTE

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

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

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

SIZING + GARMENT MEASUREMENTS

SIZES A - J

BODY MEASUREMENTS

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

FINISHED GARMENT MEASUREMENTS

	A	B	C	D	E	F	G	H	I	J
BUST	119cm 47"	124cm 49"	129cm 51"	134cm 53"	139cm 55"	144cm 57"	151.5cm 59 ³ / ₄ "	159cm 62 ³ / ₄ "	166.5cm 65 ³ / ₄ "	174cm 68 ⁵ / ₈ "
WAIST	121cm 47 ³ / ₄ "	126cm 49 ³ / ₄ "	131cm 51 ³ / ₄ "	136cm 53 ⁵ / ₈ "	141cm 55 ⁵ / ₈ "	146cm 57 ⁵ / ₈ "	153.5cm 60 ¹ / ₂ "	161cm 63 ¹ / ₂ "	168.5cm 66 ¹ / ₂ "	176cm 69 ³ / ₈ "
HIP	125cm 49 ¹ / ₄ "	130cm 51 ¹ / ₄ "	135cm 53 ¹ / ₄ "	140cm 55"	145cm 57"	150cm 59"	157.5cm 62"	165cm 65"	172.5cm 68"	180cm 71"
LENGTH ¹	62.3cm 24 ¹ / ₂ "	62.9cm 24 ³ / ₄ "	63.5cm 25"	64.1cm 25 ¹ / ₄ "	64.7cm 25 ¹ / ₂ "	65.3cm 25 ³ / ₄ "	66.2cm 26 ¹ / ₈ "	67.1cm 26 ¹ / ₂ "	68cm 26 ³ / ₄ "	68.9cm 27 ¹ / ₈ "
SLEEVE LENGTH VIEW A ²	67.8cm 26 ³ / ₄ "	69cm 27 ⁷ / ₈ "	70.2cm 27 ⁵ / ₈ "	71.4cm 28 ¹ / ₈ "	72.6cm 28 ⁵ / ₈ "	73.8cm 29"	75.7cm 29 ³ / ₄ "	77.6cm 30 ¹ / ₂ "	79.4cm 31 ¹ / ₄ "	81.2cm 32"
SLEEVE LENGTH VIEW B ²	30.9cm 12 ¹ / ₈ "	31.5cm 12 ³ / ₈ "	32.1cm 12 ⁵ / ₈ "	32.7cm 12 ⁷ / ₈ "	33.4cm 13 ¹ / ₈ "	34cm 13 ³ / ₈ "	35cm 13 ³ / ₄ "	36cm 14 ¹ / ₈ "	37cm 14 ¹ / ₂ "	38cm 14 ⁷ / ₈ "

¹ Centre back neck to hem

² High shoulder point (neck side of shoulder) to sleeve hem

SIZES G - P

BODY MEASUREMENTS

	G	H	I	J	K	L	M	N	O	P
HIGH BUST	103.5cm 40¾"	111cm 43¾"	118.5cm 46⅝"	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 65⅝"	173.5cm 68¼"	181cm 71¼"
WAIST	93.5cm 36¾"	101cm 39¾"	108.5cm 42¾"	116cm 45¾"	123.5cm 48⅝"	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 60⅝"	161.5cm 63½"	169cm 66½"	176.5cm 69½"	184cm 72½"

FINISHED GARMENT MEASUREMENTS

	G	H	I	J	K	L	M	N	O	P
BUST	127cm 50"	134.5cm 53"	142cm 56"	149.5cm 59"	157cm 62"	164.5cm 64¾"	172cm 67¾"	179.5cm 70¾"	187cm 73⅝"	195cm 76¾"
WAIST (AT SEAM)	132.5cm 52¼"	140cm 55"	147.5cm 58"	155cm 61"	162.5cm 64"	170cm 67"	177.5cm 69⅞"	185cm 73"	192.5cm 76"	200cm 78¾"
HIP	145.5cm 57¼"	152cm 59¾"	160cm 63"	167.5cm 66"	175cm 69"	182.5cm 72"	190cm 74¾"	197.5cm 77¾"	205cm 80¾"	212.5cm 83¾"
LENGTH¹	68.7cm 27"	69.4cm 27¼"	70cm 27½"	70.7cm 27¾"	71.4cm 28"	71.9cm 28¼"	72.6cm 28½"	73.1cm 28¾"	73.8cm 29"	74.3cm 29¼"
SLEEVE LENGTH VIEW A²	66.7cm 26¼"	68cm 26¾"	69.2cm 27¼"	70.5cm 27¾"	71.7cm 28¼"	73cm 28¾"	74.2cm 29¼"	75.5cm 29¾"	76.7cm 30¼"	78cm 30¾"
SLEEVE LENGTH VIEW B²	25.3cm 10"	26cm 10¼"	26.8cm 10½"	27.6cm 10⅞"	28.4cm 11¼"	29.1cm 11½"	30cm 11¾"	30.7cm 12"	31.5cm 12⅜"	32.3cm 12¾"

¹ Centre back neck to hem

² High shoulder point (neck side of shoulder) to sleeve hem

PATTERN MAKING CHECKLIST

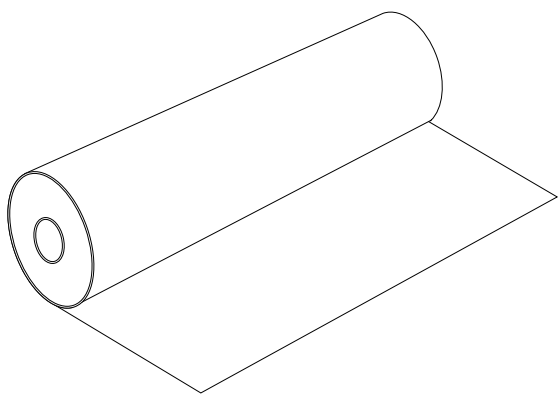
- ☐ Make sure you are happy with the fit of the pattern in its original form. We suggest making a toile if you haven't made the pattern already.
- ☐ Trace a copy of the fitted pattern (p 13) so that you can always refer to the original.
- ☐ Prepare your workspace and get your tools ready (p 10).
- ☐ Read through the hacking tutorials (p 37) to see the shirt designs you can draft with this resource. Use the template on p 110 to sketch your ideas.
- ☐ Read the instructions for the technique/exercise you will work on from beginning to end to see what you are aiming to achieve.
- ☐ Use the introduction pages (p 4 - 36) and glossary (p 118) to investigate any techniques or terms that are new to you. Don't forget to have fun and enjoy the process of learning something new! That's what this is all about!
- ☐ Use the small scale pattern (p 114) to give new techniques a go quickly and easily before applying to your full size pattern.
- ☐ We recommend making a toile / muslin (p 36) to check that you are happy with the design and fit of the hacked pattern before cutting your final fabric.
- ☐ Make any required adjustments to the pattern using your toile / muslin as a guide.
- ☐ Repeat toiling / fitting process if required.
- ☐ Check and true the pattern (p 24). This is an important step! It can be tempting to skip ahead and get sewing, but a checked and trued pattern will ensure your pattern is accurate and is a joy to work with.
- ☐ Time to get sewing! Use the accompanying document to determine the best order of construction and what techniques to use.
- ☐ Share what you have made with us! Find us on Instagram **@inthefolds** and tag your new make or working in progress with **#CuratedbyITF** and **#MardenHackKit**.

TOOLS + TECHNIQUES

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

PATTERN MAKING TOOLS

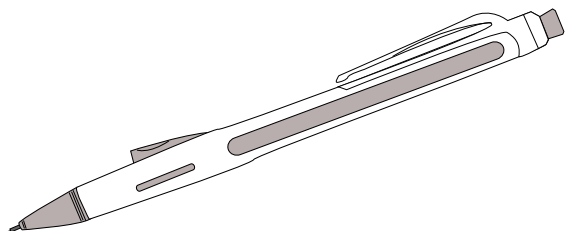
If you are planning on making adjustments to a pattern, or would like to start drafting your own patterns, there are a few things you are going to need. There are probably a million different gizmos and gadgets that you could buy to help you with your patterns, but at **In the Folds**, we like to keep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



PATTERN PAPER

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

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



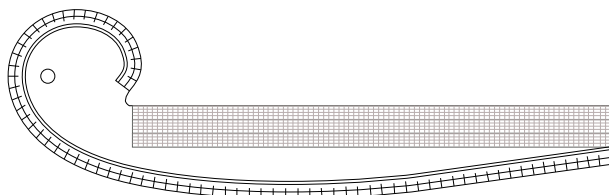
PACER PENCIL

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



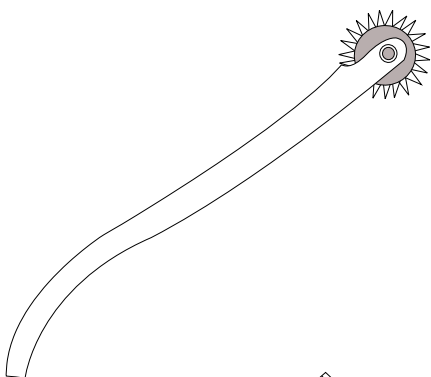
GRADING RULER

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



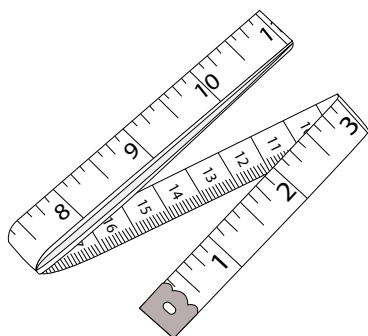
FRENCH CURVE

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



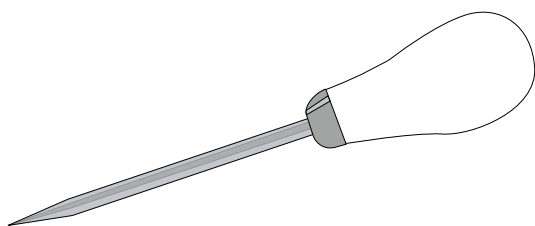
TRACING WHEEL

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



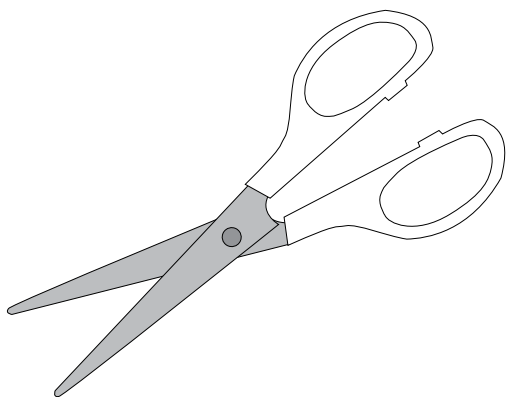
TAPE MEASURE

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



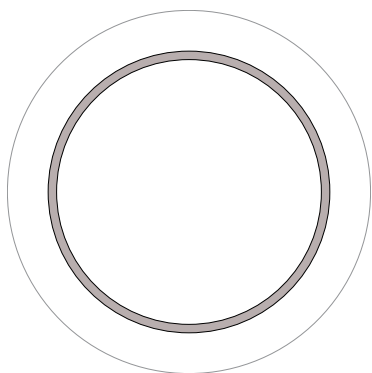
STILETTO / AWL

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



SCISSORS

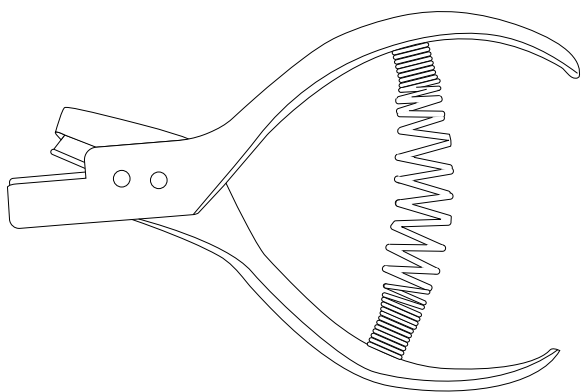
Get some scissors specifically for cutting paper and keep them separate from your fabric cutting scissors.



MASKING TAPE

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

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



PATTERN NOTCHER

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

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

PATTERN MAKING TECHNIQUES

TRACING PATTERNS

WHY TRACE A PATTERN?

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

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

WHAT PAPER TO USE

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

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

HOW TO TRACE A PATTERN WITH TRANSPARENT PATTERN PAPER

1 Lay the pattern out on a large flat surface.

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

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

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

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

5 You are ready to cut out your pattern.

HOW TO TRACE A PATTERN WITH NON-TRANSPARENT PATTERN PAPER

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

TRACING A PATTERN ONTO CARD

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

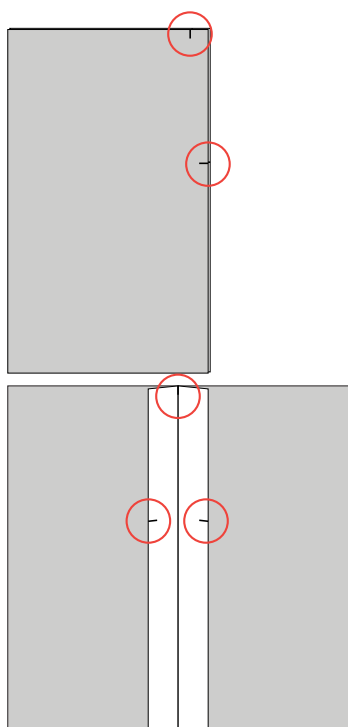
- Use weights and a tracing wheel (more info above)
- Glue the paper pattern onto the card and then cut out

BENEFITS OF HAVING YOUR BLOCK ON CARD

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

Tip

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



WHAT IS A NOTCH?

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

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

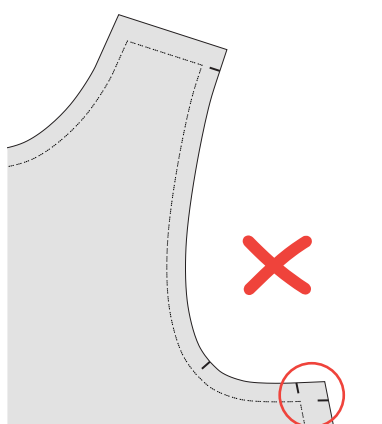
Notches are also used to indicate balance points. Balance points are points on a pattern that help you sew the right pieces together, as well as help you when you are sewing long or curved seams. It is a good idea to understand notch positioning as sometimes, when making alterations to patterns, you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

WHERE TO PLACE NOTCHES

SEAM ALLOWANCE NOTCHES

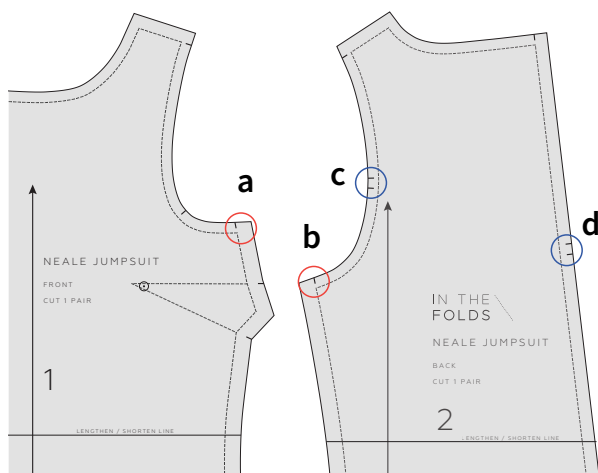
Start by using notches to indicate seam allowance. This can be really helpful if you are using various seam allowances and struggle to remember what seam allowance is applicable where.

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



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

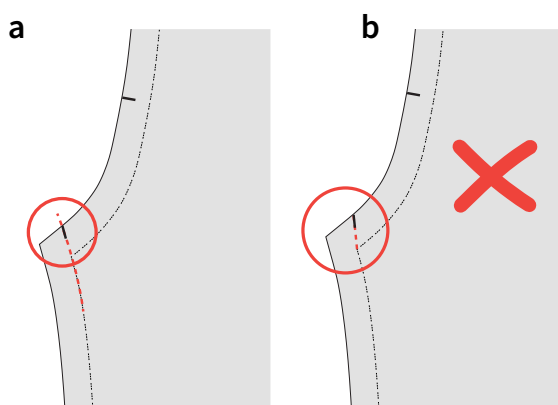
- Consider the order of construction when positioning your notches. For example, normally you would sew the side seam of a garment from the top down, so it makes sense to put the notch at the top of the seam and not the bottom.
- When marking seam allowance notches, you want to avoid notching two sides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



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

DOUBLE NOTCHES

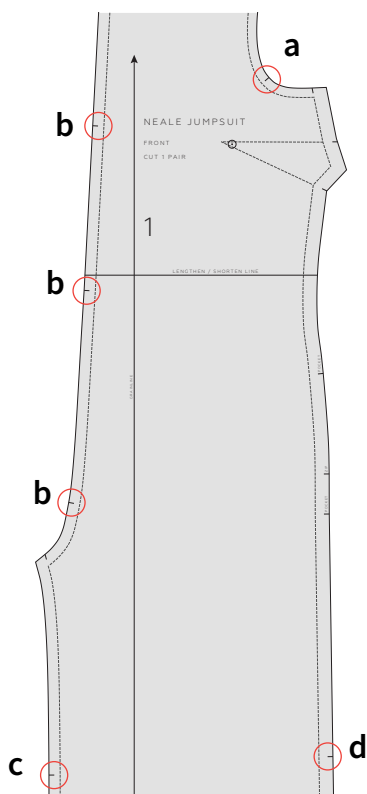
A double notch generally indicates the back of a pattern piece. For example, a double notch is used on a sleeve cap to indicate where the sleeve cap meets the back armhole. In the image, you can see that a double notch is used to indicate the centre back seam **(d)** and the back armhole **(c)**.



HOW TO MARK SEAM ALLOWANCE NOTCHES

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

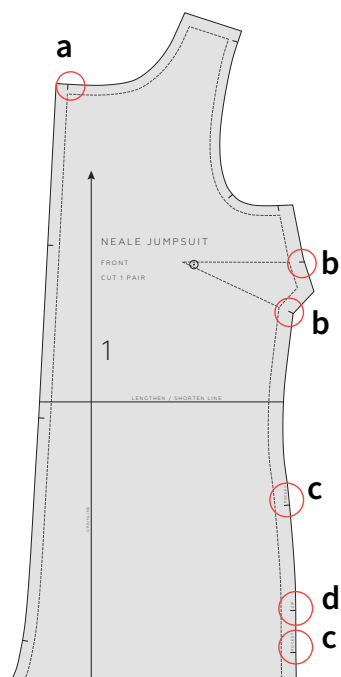
a As you can see in the illustration, if the line doesn't follow the STITCH LINE, the notch wouldn't be in the correct position.



BALANCE NOTCHES

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

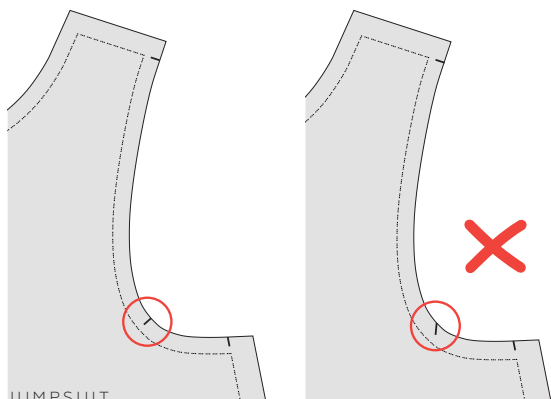
In the example, you can see that a notch has been used on the armhole to indicate where it will match with the FRONT FACING **(a)** - single notches are used on the front armhole and double notches are used to indicate the back armhole. Notches are used down the centre front seam **(b)**, inner leg seam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



TRANSFERRING NOTCHES BETWEEN PIECES

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

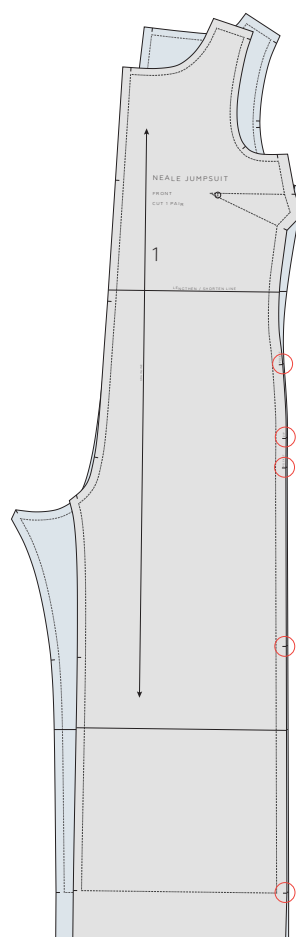
In the example you can see that the FRONT and BACK pattern pieces are aligned at the hem, but not at the top of the side seam. This is because of the dart. When the dart is sewn, these seams will be the same length and will match at both the top and the bottom. By lining up the bottom part of the seam,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



NOTCHES FOR POINTS OF INTEREST

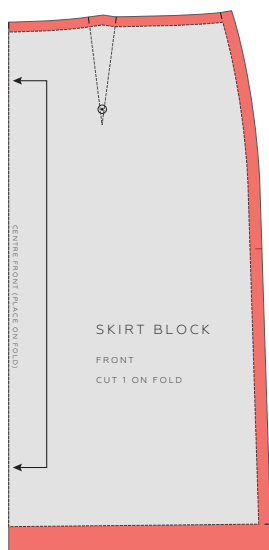
Use notches to indicate points of interest such as:

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



NOTCHES ON CURVES

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



WHAT IS SEAM ALLOWANCE?

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

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

HOW MUCH SEAM ALLOWANCE TO ADD

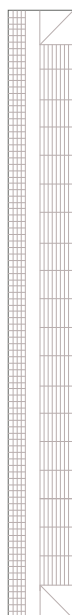
The seam allowance required will have a lot to do with the fabric you are using, and how you will be finishing the seams. For example, if you are making a silk chiffon top, it is best to use a narrow seam allowance, so you are not left with bulky seams that show through the fabric on the right side.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

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

TOOLS REQUIRED

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

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



STANDARD SEAM ALLOWANCE CHART

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

HOW TO ADD SEAM ALLOWANCE

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

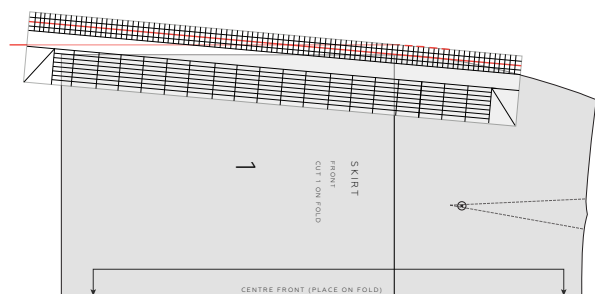
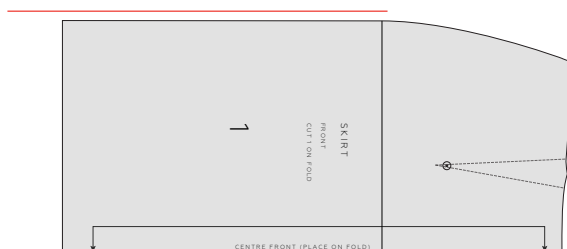
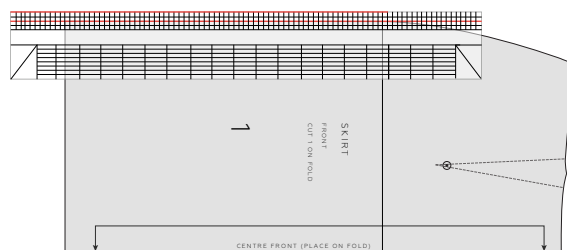
For the example, we will be using a basic skirt pattern to demonstrate how to add seam allowance.

START WITH STRAIGHT SEAMS

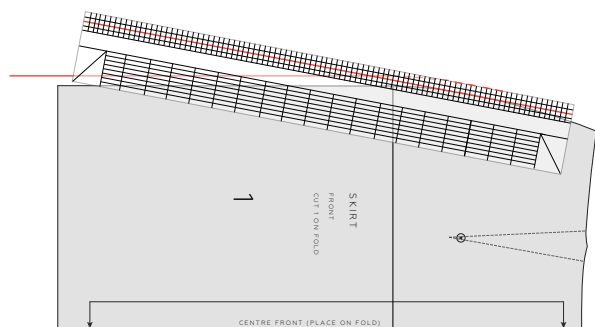
2 Lay the line on your ruler that corresponds to your desired seam allowance along the side seam of your pattern. It is much easier to work horizontally than vertically, so we suggest rotating your pattern piece.

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

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



a



b

MARK BROKEN LINES FOR CURVES

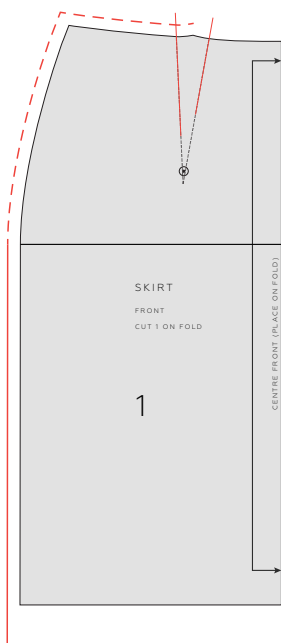
3 a If the seam you are adding seam allowance to is curved (which it is in the case of the hip shape here) you can mark the seam allowance with a broken line. Line up your seam with the ruler and draw a broken line.

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

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

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

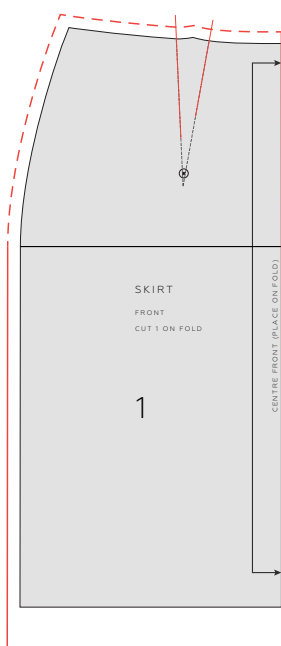
At In the Folds, we find this the easiest way to mark seam allowance on curves. Alternatively you can use a French curve that has seam allowance markings.



ADDING SEAM ALLOWANCE TO DARTS

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

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



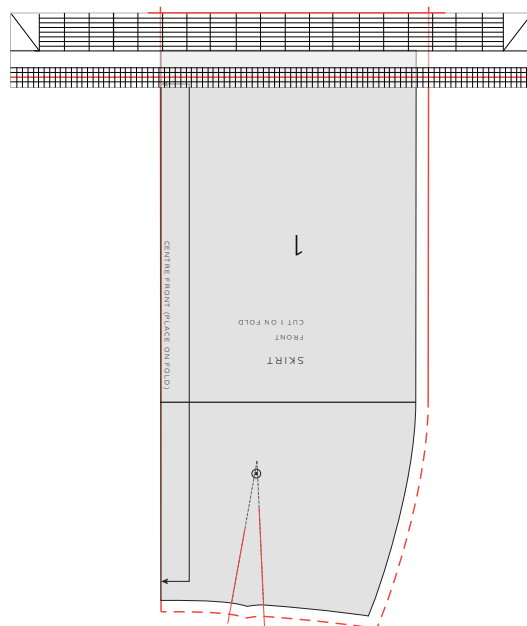
WHEN A SEAM DOES NOT REQUIRE SEAM ALLOWANCE

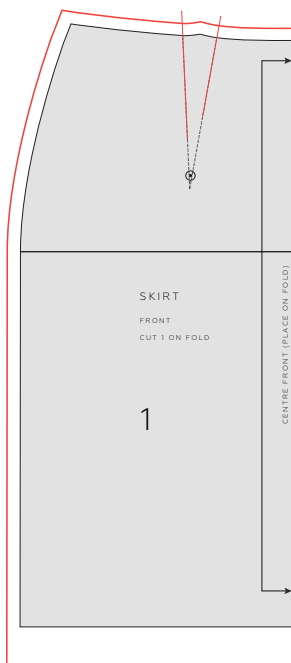
5 The centre front of this pattern does not need seam allowance, as it will be cut on the fold. When you have a seam like this, extend the line so that it intersects with the seam allowance markings on each end of the seam.

ADDING HEM ALLOWANCE

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

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

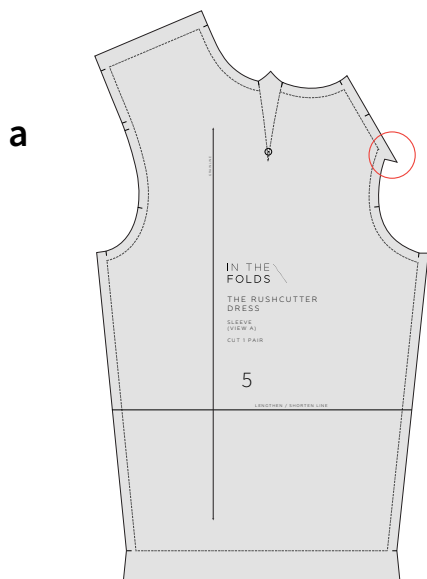




JOIN BROKEN LINES

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

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



SEAM ALLOWANCE AT CORNERS + INTERSECTION POINTS

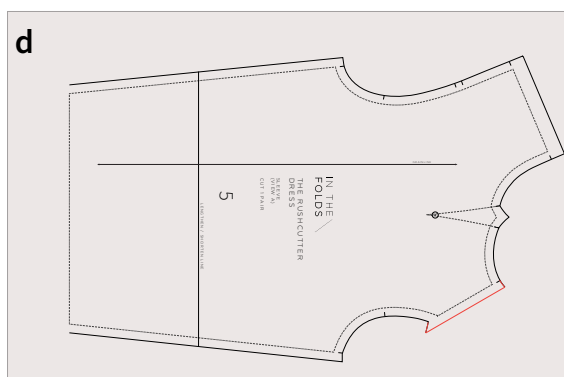
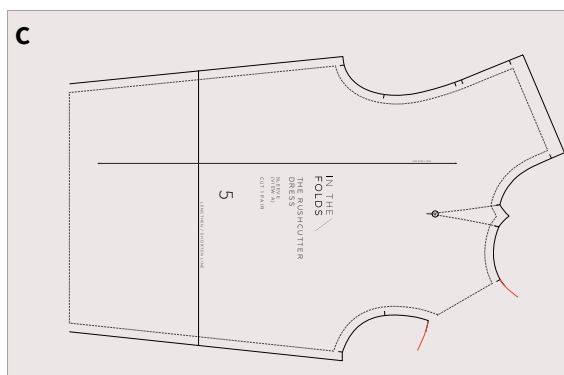
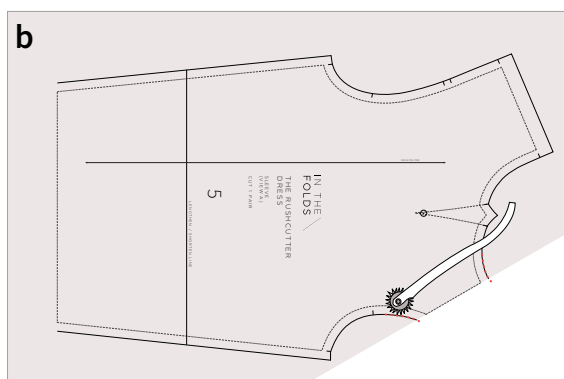
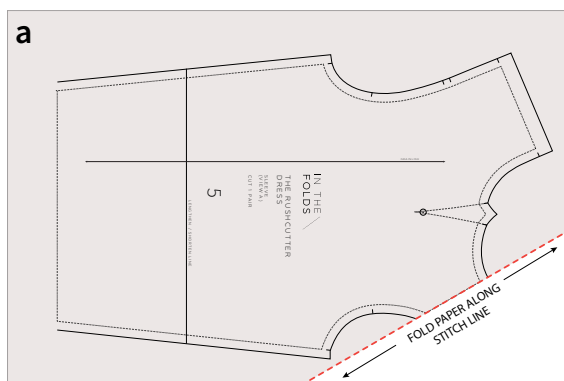
Sometimes you can just extend the lines from one seam to another and they will come to a corner that will sit correctly (like in the skirt example above). With other shapes - especially on points - you will need to adjust the angle or line of the seam allowance so that when the seam is sewn, the seam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

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



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

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



HOW TO MARK SEAM ALLOWANCE AT INTERSECTION POINTS

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

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

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

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

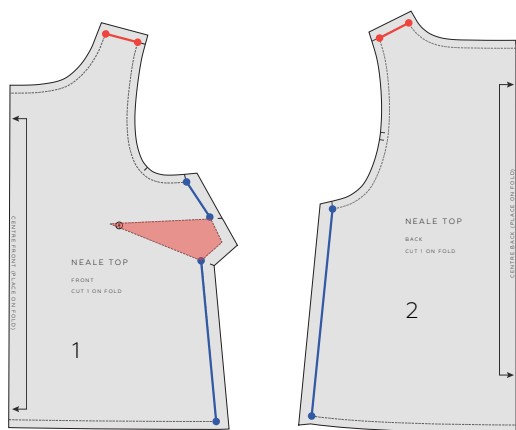
HEM ALLOWANCE WHEN GARMENT IS NOT STRAIGHT

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

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

CHECKING + TRUING PATTERNS

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



CHECK SEAM LENGTHS

METHOD 1 - MEASURE SEAMS

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

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

METHOD 2 - WALK SEAMS

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

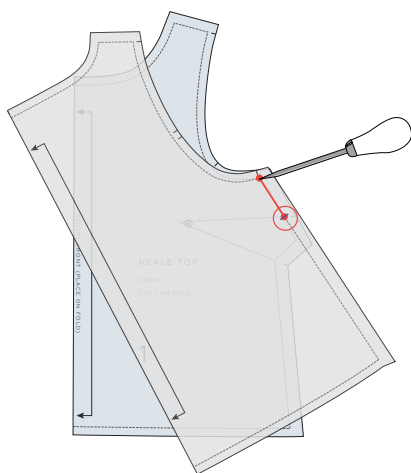
CHECKING STRAIGHT SEAMS

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

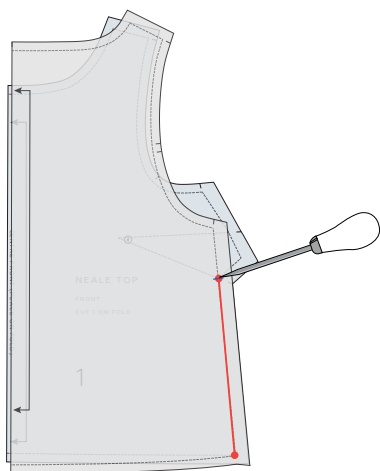
b Move the **BACK** pattern piece so that the point marked lines up with the bottom dart arm (as if the dart has been sewn). Hold in place with stiletto and check the remainder of the seam.

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

a



b

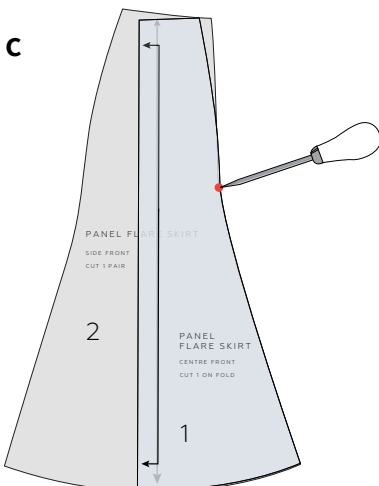
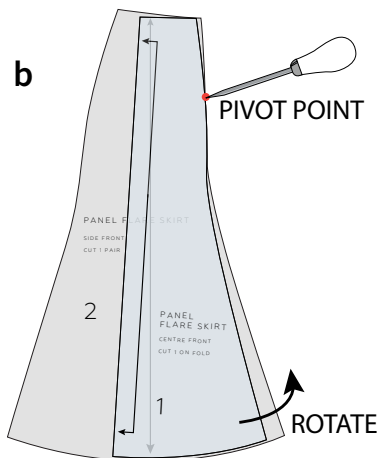
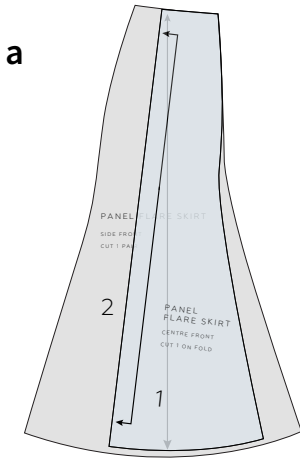


CHECKING CURVED SEAMS

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

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

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



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

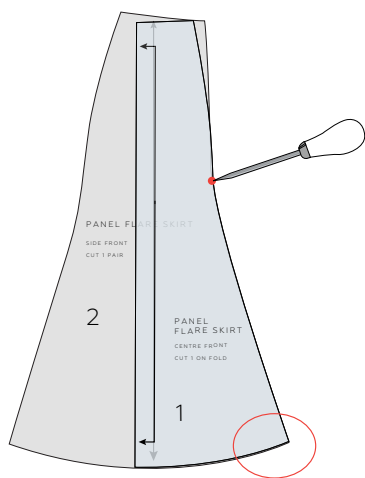
b You will need to pivot the pattern so that you can continue matching the seams. Take a stiletto/awl (or a sharp pencil or pin) and insert it at the point where the seams diverge. This will allow you to keep this point together, but also allow you the movement you need to match the remainder of the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

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

Beginner tip

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

d

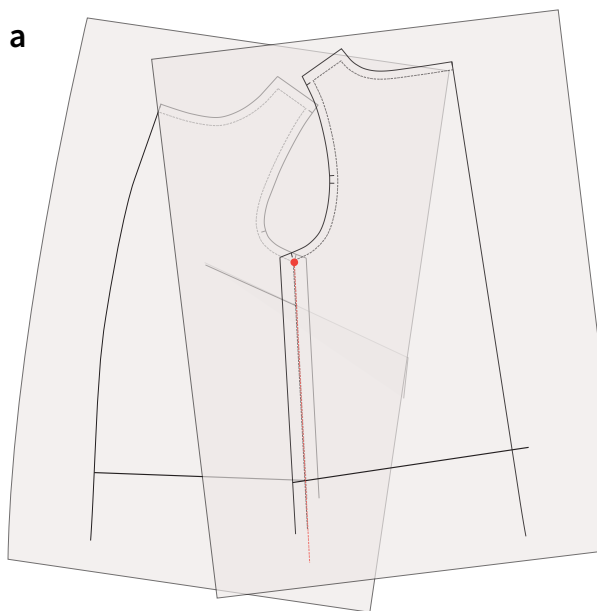


d Check that the seams are the same length. If one of your seams is longer by a small amount (up to 1cm / $\frac{3}{8}$ in), simply trim off the excess. If the discrepancy is bigger, you will need to remove half the excess from the length of one piece, and add the other half to the other piece, so that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

TRUING SEAMS

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

a

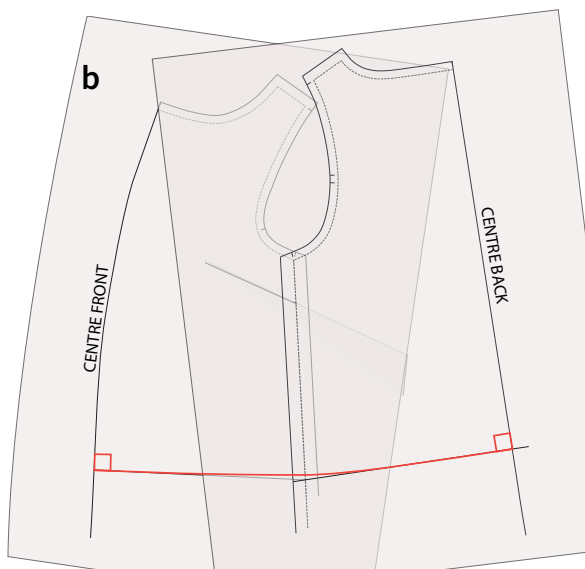


a For the example we will be using a generic top pattern with a dart. Fold the dart on the FRONT as if it has been sewn (more on this on p 29). Line up the side seam on the front and back pattern pieces - STITCH LINE on STITCH LINE, as if they have been sewn.

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

Hold pieces in place with pins or pattern weights.

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

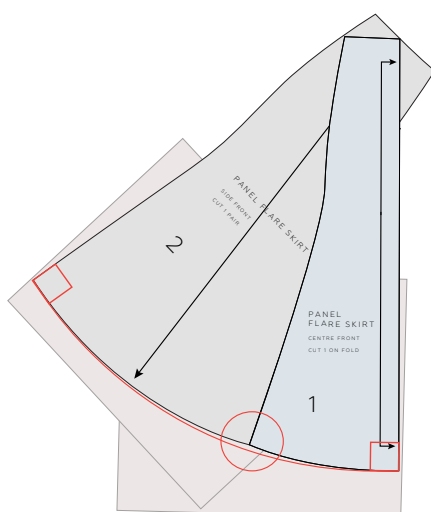




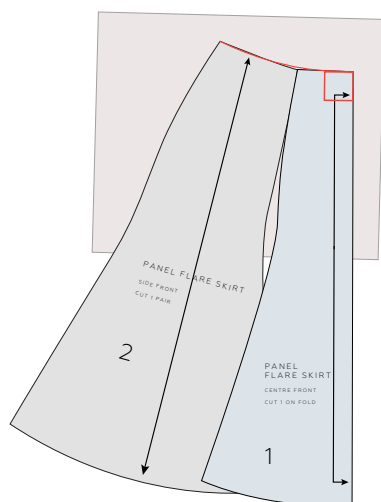
CHECK PATTERNS ARE SQUARED OUT

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

a



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

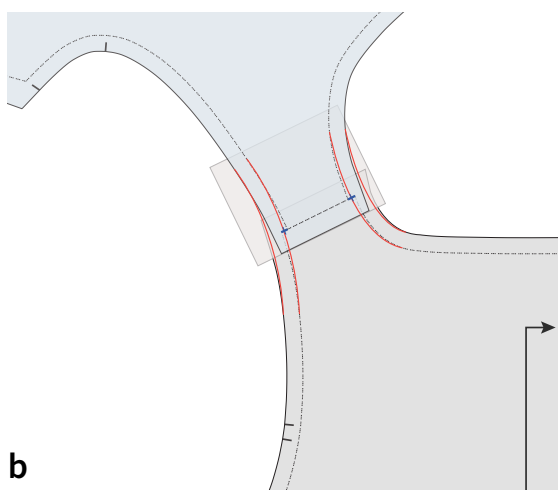
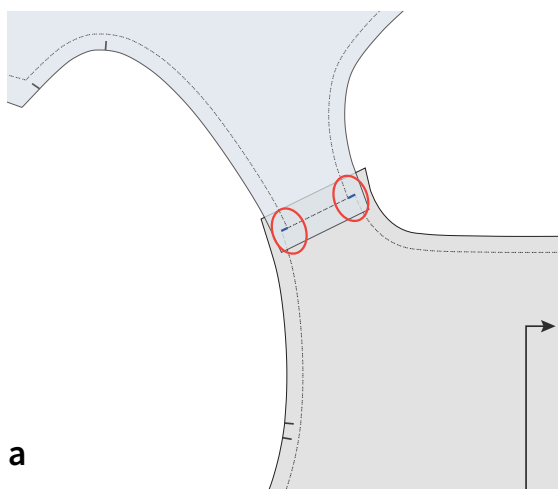
If your seams happen to be different lengths, you will need to do a small alteration to correct this. If the difference is larger than a few millimetres (up to 1cm / $\frac{3}{8}$ in), we suggest going back to the pattern and checking that you haven't made an error, before following the directions below.

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.

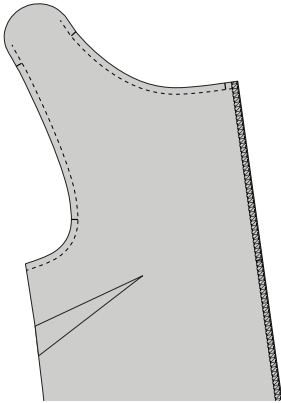
Take note of this measurement. You will want to distribute the difference on each side of the seam.

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.

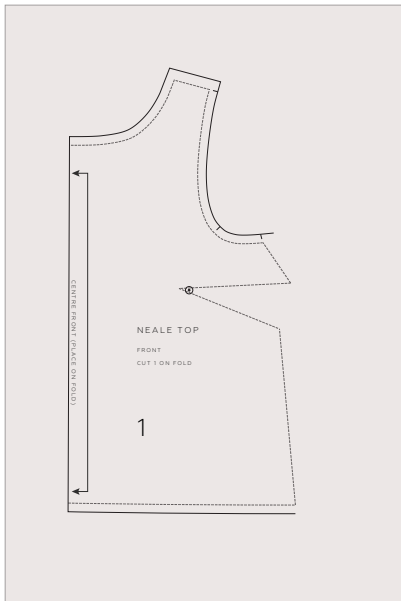


NOT ALL SEAMS NEED TO BE THE SAME LENGTH

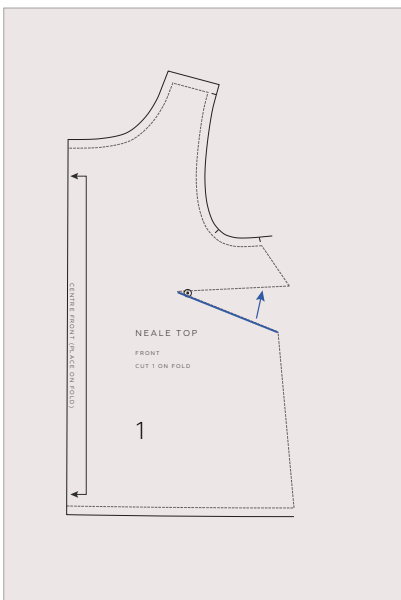
Keep in mind that not all pieces that are sewn together will be the same length - some need to be eased. For example, sleeve caps that need to be eased into armholes, pant leg back that needs to be eased into pant leg front, pant tops that need to be eased into waistbands, etc.



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.

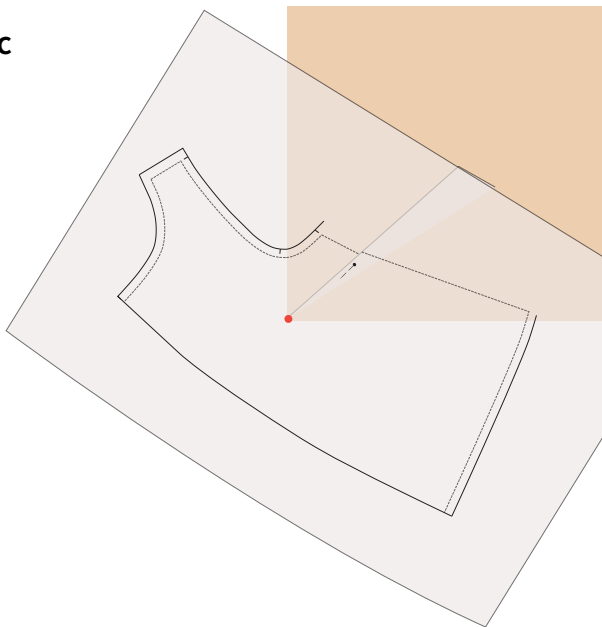
WHAT IS DART SHAPING AND WHY DO WE NEED TO THINK ABOUT IT?

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.

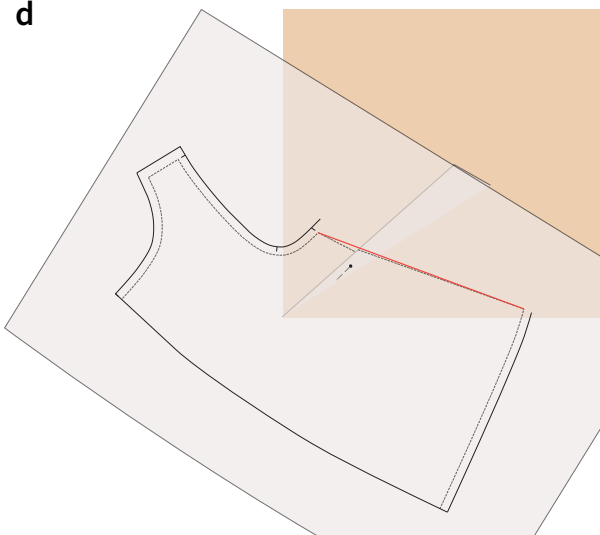
c**Tip**

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.

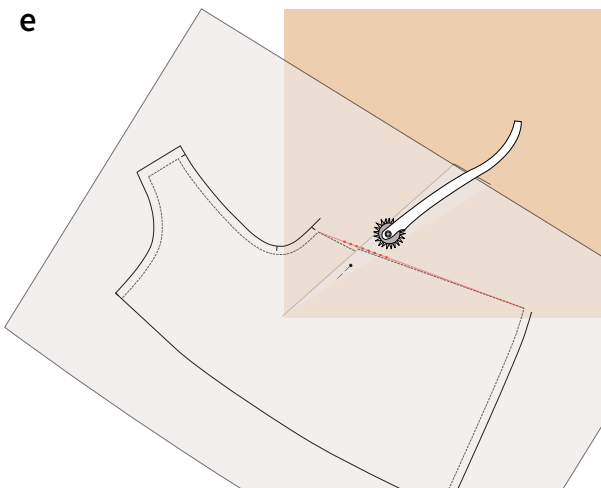
c Folding a dart on a flat surface is not possible, as we are making the two dimensional pattern three dimensional. Place the tip of the dart on the corner of a table (or a large books also works) and fold the lower dart arm so that it meets the upper dart arm.

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.

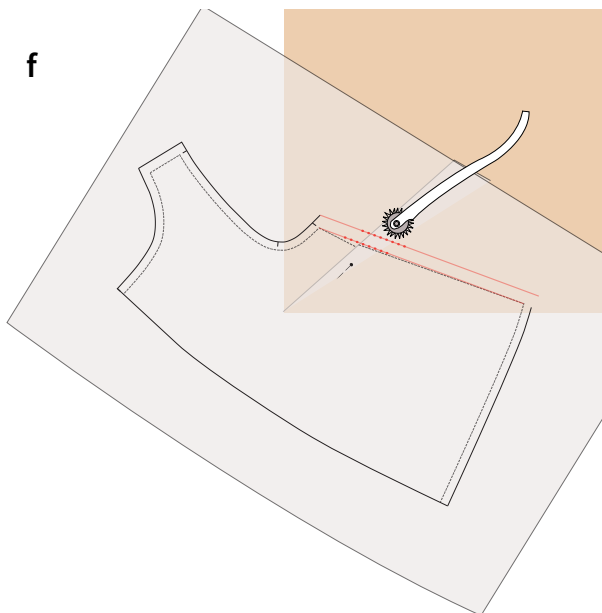
d

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

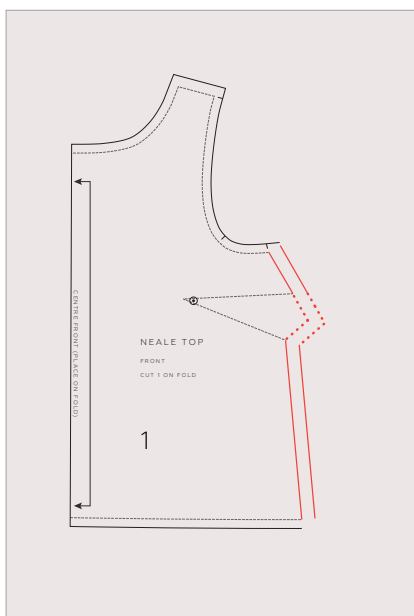
e Use a tracing wheel to transfer the new side seam **STITCH LINE** onto the folded section of the dart. This will give you the shaping you need for the dart. If you don't have a tracing wheel, poke small holes along the stitch line using a stiletto, pin or similar.

f



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

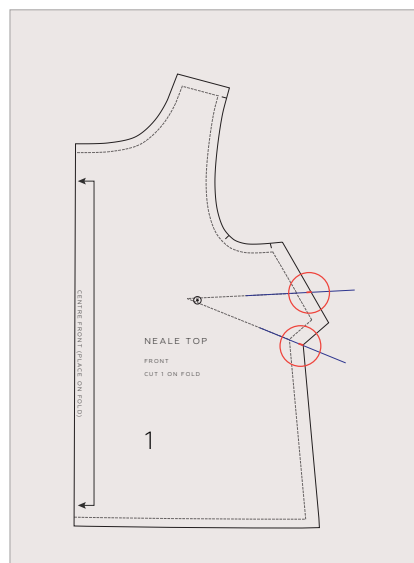
g



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

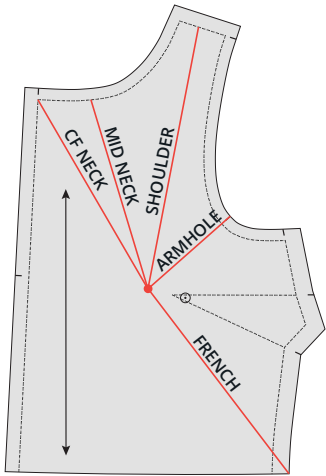
Take a ruler and join the dots to form a nice smooth line.

h



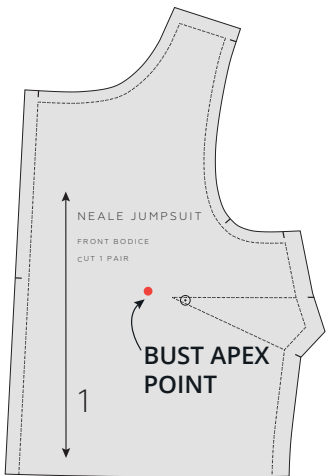
h Add notches at the side seam by extending the dart arms through the seam allowance. Mark notches.

ROTATING DARTS (FOR G-P PATTERN)



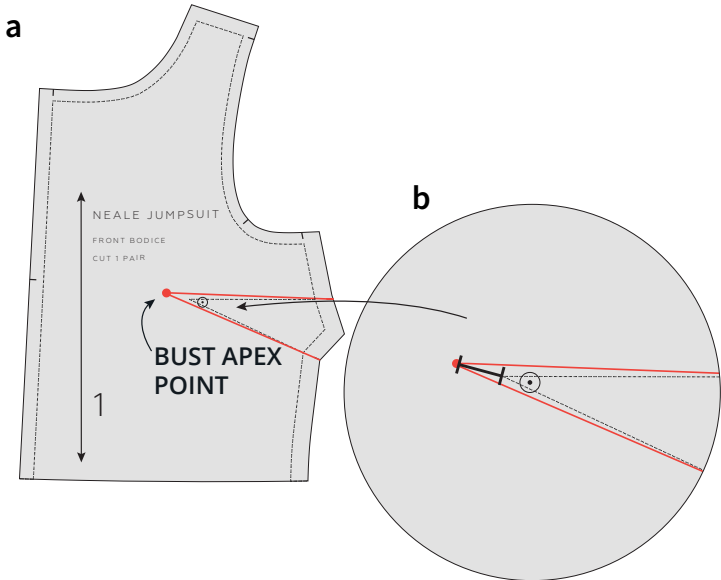
Bust darts can be moved around a pattern. You may choose to do this to change the look of a garment, due to your personal preference or to split a dart value. As long as the BUST APEX POINT remains in the correct position, the fit will remain the same - only the design will change due to the moving dart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

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



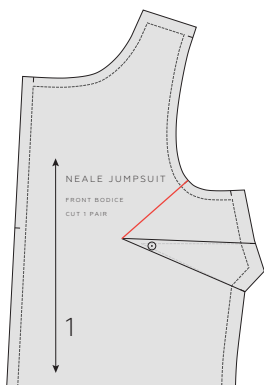
STEP 1

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



STEP 2

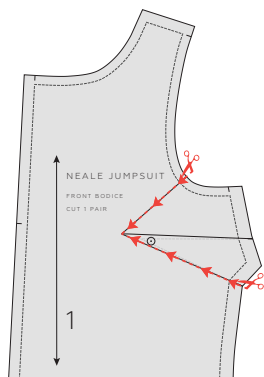
- a** Re-draw the dart, using the BUST APEX POINT as the new dart tip.
- b** Measure and record the distance between the original dart tip and the BUST APEX POINT. You will use this later on when you mark in the new dart.



STEP 3

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

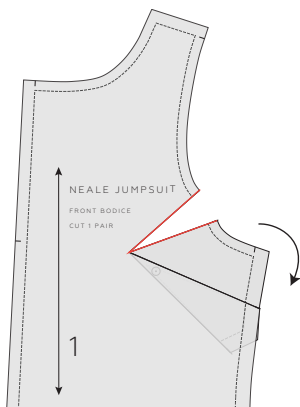
The line needs to meet the BUST APEX POINT.



STEP 4

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

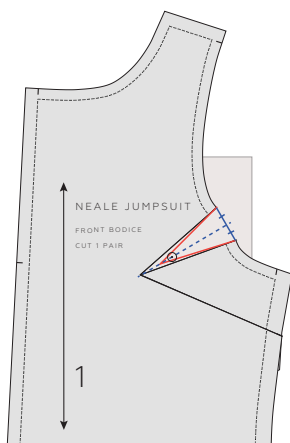
Cut along your new dart position line towards the BUST APEX POINT. Again, stop cutting 1-2mm from the point.



STEP 5

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

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



STEP 6

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

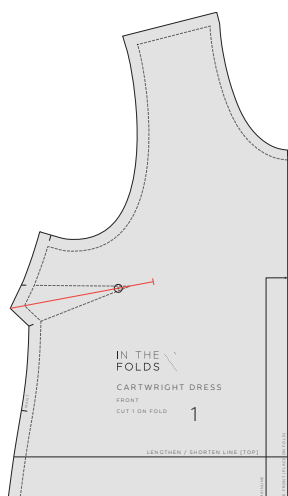
Mark the new dart point by looking at the distance recorded in STEP 2 (p 23). Mark this amount back from the BUST APEX POINT within your new dart.

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

ROTATING DARTS TO ADD VOLUME (FOR G-P PATTERN)

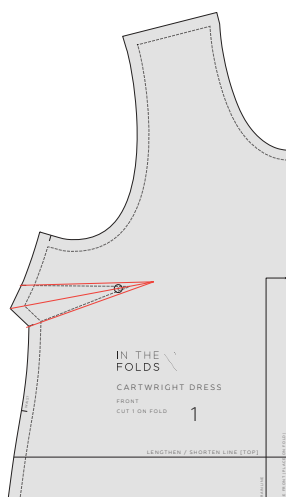
Darts can be closed and the fullness redistributed to create volume in a pattern. The volume allows for the garment to still fit the body (a dart cannot just be removed without being redistributing without impacting the fit of a garment). You may choose to do this because you would prefer the garment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

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



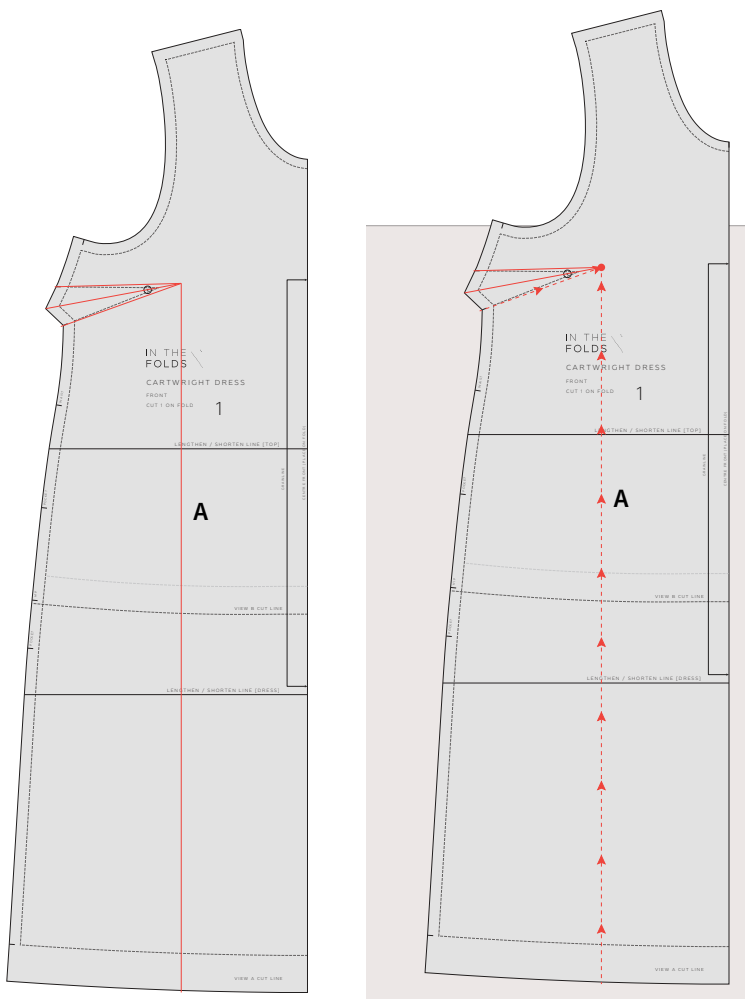
STEP 1

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



STEP 2

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



STEP 3

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

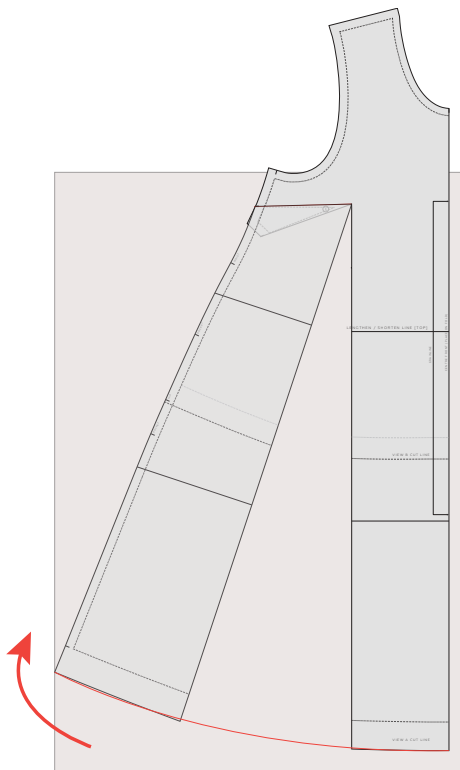
STEP 4

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

STEP 5

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

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



WHAT IS A TOILE?

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

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

TIPS FOR MAKING A TOILE

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

HOW TO USE A TOILE FOR A FITTING

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

TRANSFER CHANGES TO A PATTERN

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

PATTERN MAKING EXERCISES

These exercises have been designed to be used on the **Marden shirt** pattern, but could also be used with any shirt pattern with a similar shape. Try each exercise individually or combine elements from a few.

HACK OVERVIEW



HACK 1

p 40

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.



HACK 2

p 50

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



HACK 3

p 61

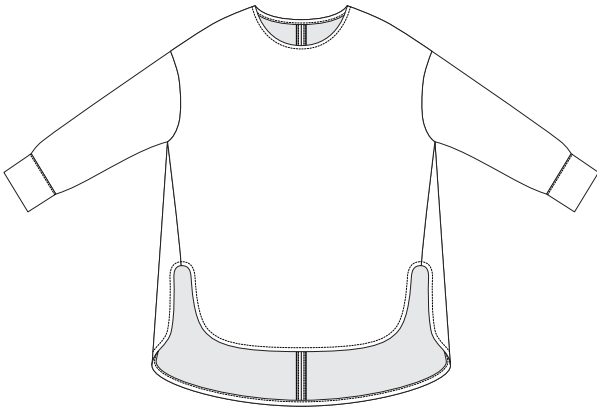
Shirt dress with grown-on placket, collar band and in-seam pockets. Front and back yoke seams with gathers for added volume. Sleeve cuff with gathers.



HACK 4

p 71

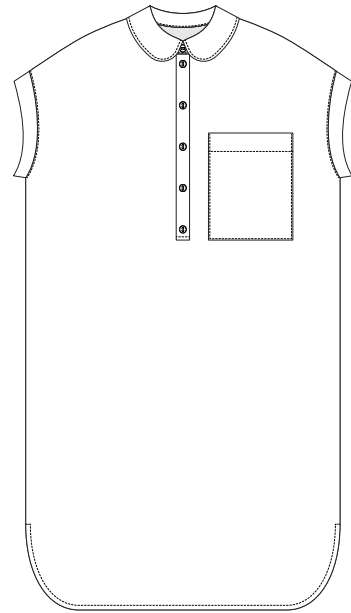
Shirt with grown-on concealed button placket and bias bound neckline. Shaped high-low hem. Sleeve with cuff and gathers.



HACK 5

p 76

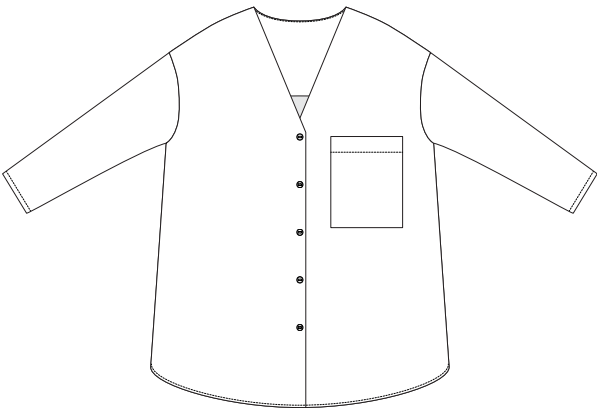
Boxy top with angled side seams. High-low curved hemline. Centre back zip closure and bias bound neckline. Sleeve with cuff.



HACK 6

p 79

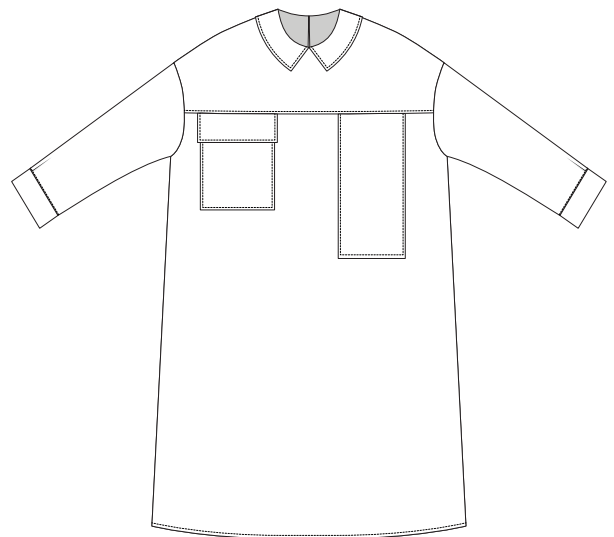
Shirt dress with capped sleeves, partial placket and back yoke with pleat. Round collar with collar stand and patch pocket. Shaped hemline with side splits.



HACK 7

p 89

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



HACK 8

p 101

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

HACK 1

SKILL LEVEL

1

2

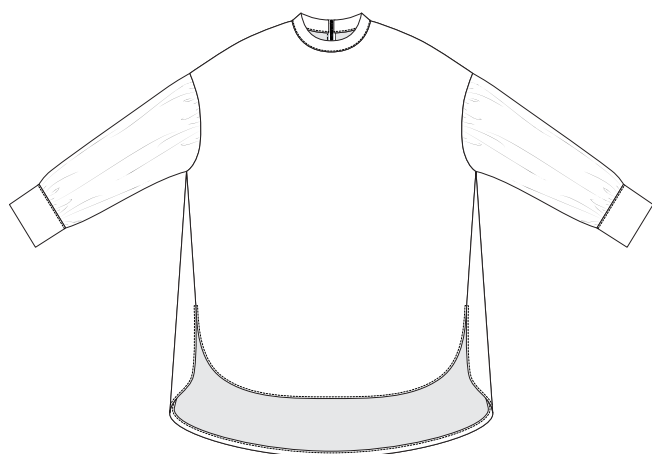
3

4

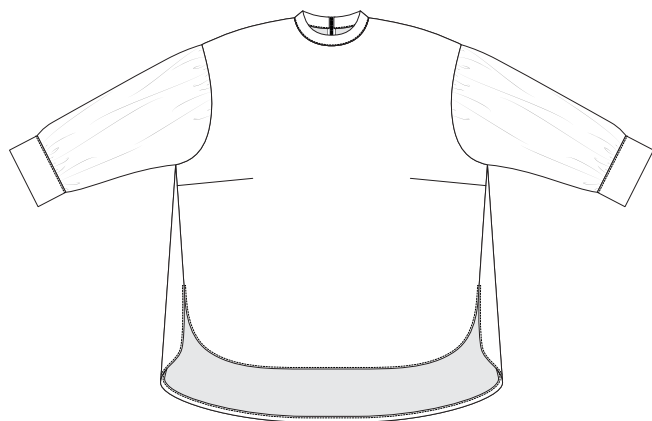
5

GARMENT DESCRIPTION

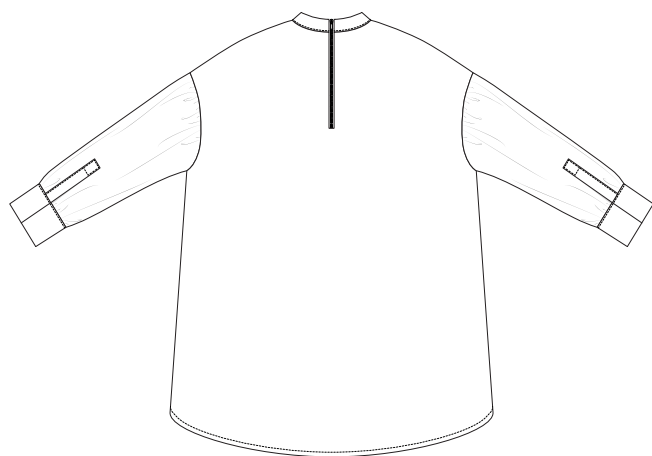
Boxy shirt with a gathered sleeve and cuff. Side seam angled forward for an interesting design detail and shaped high-low hemline. Bias cut collar and zip closure in the back.



FRONT (A - J PATTERN)



FRONT (G - P PATTERN)



BACK (BOTH PATTERNS)

TECHNIQUES

- Remove panel lines
- Remove placket and front opening
- Change angle of side seam
- Change shape of hem line
- Add fullness to sleeve cap + cuff
- Create bias cut collar

PIECES REQUIRED

- UPPER FRONT [1]
- LOWER FRONT PANEL [2]
- UPPER BACK [3]
- LOWER BACK PANEL [4]
- SLEEVE [5]
- SLEEVE PLACKET [6]
- SLEEVE CUFF [7]
- STANDARD BUTTON PLACKET [8]

USE YOUR TOILE

- If you have a **Marden shirt** or toile, try on your shirt to get an idea of where you would like your new seam lines and shaped hem to sit. You could pin some stay tape on the shirt to get a feel for how it will look.
- Use the **Marden shirt** template (p 110) to draw your design and get a sense of proportions.

REMOVE PANEL LINE



STEP 1

a Place the LOWER FRONT PANEL [2] on the UPPER FRONT [1], lining up the panel STITCH LINES. Hold in place with tape or pattern weights.

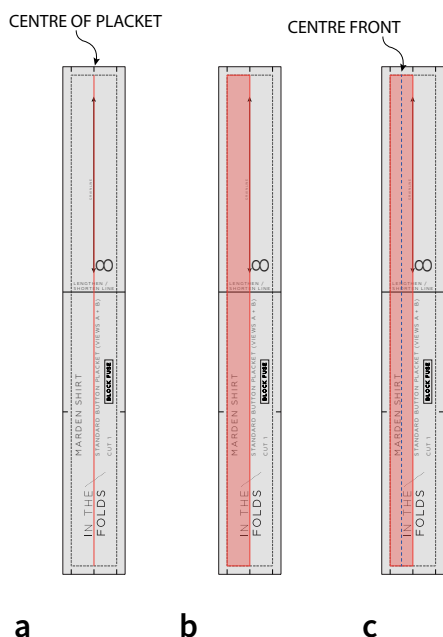
b Place the LOWER BACK PANEL [4] on the UPPER BACK [3], lining up the panel STITCH LINES. Hold in place with tape or pattern weights.

STEP 2

Consider how long you would like your top to be and cut pieces of pattern paper large enough to trace the pattern with extra length at the bottom. If you will be using this as a base pattern to trace from for other hacks, use enough paper just to trace the pieces as they are.

Trace a copy of the pattern, tracing the STITCH LINE only at this stage. The lower panels have less seam allowance on the side seam than the upper pieces. Mark the side seam with a straight line to smooth out the difference.

MARK CENTRE FRONT

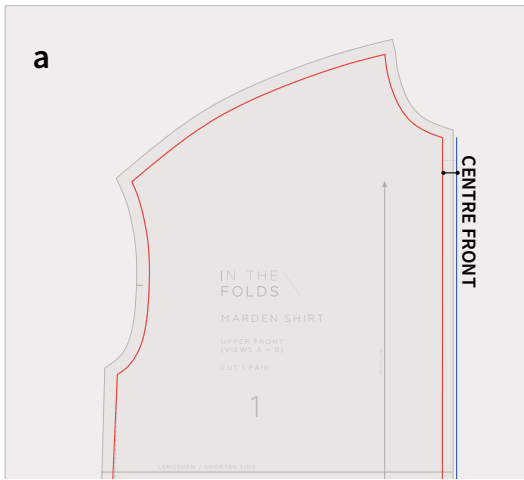


As the original pattern has a button placket, the CENTRE FRONT is in the centre of the button placket. For this design, we will be removing the centre front opening and cutting the FRONT on the fold. We need to transfer the CENTRE FRONT position onto the FRONT.

STEP 3

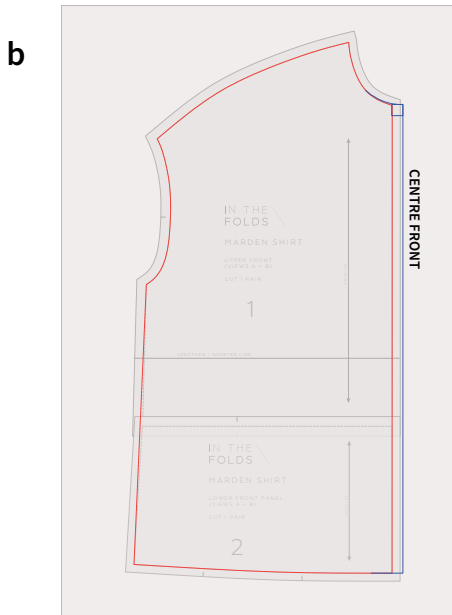
a To work out how much needs to be added on the FRONT, draw a vertical line through the centre of the STANDARD BUTTON PLACKET [8] between the notches. The distance between the STITCH LINE on one side and the centre line is the width of the finished placket (**b**).

c Measure the width of the finished placket. Divide by 2 to find the CENTRE FRONT position. You don't need to mark this on the pattern, you just need to know the distance between the middle line and the CENTRE FRONT. In the case of the **Marden shirt pattern**, this distance is **1.35cm (1/2in)**.



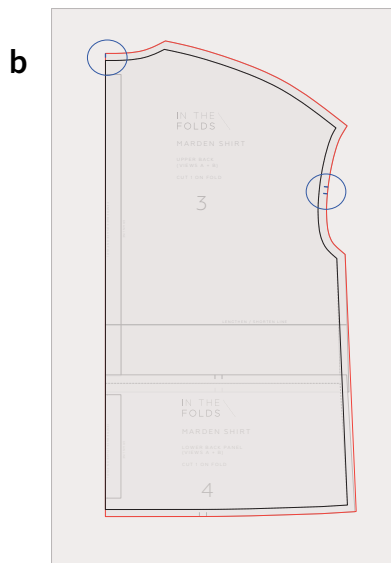
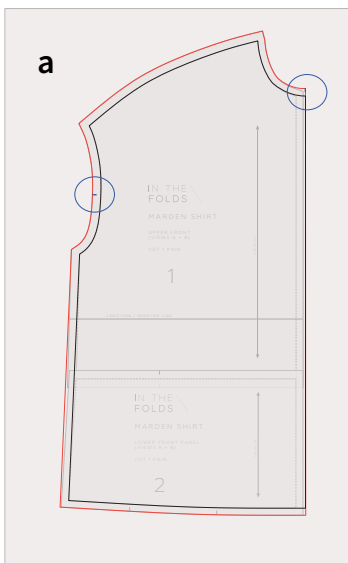
STEP 4

a On the FRONT, measure the distance found in STEP 3c out from the STITCH LINE where the placket would be attached. This is the CENTRE FRONT. Draw a straight line down the length of the pattern piece, parallel with the STITCH LINE.



b Connect the CENTRE FRONT line with the neckline and the hem. The neckline needs to meet the CENTRE FRONT at a right angle.

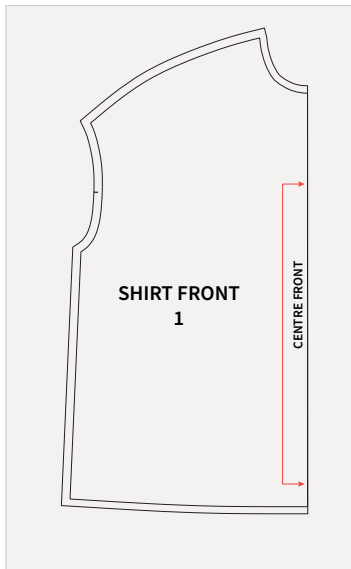
FINALISE TRACED PATTERN



STEP 5

a Add seam allowance to the pieces: **1cm (3/8in)** on the neckline and hem and **1.2cm (1/2in)** on the armholes and side seams.

b Trace the notches from the original pattern. You only need the armhole notches and the CENTRE BACK NOTCH. Add a notch to the CENTRE FRONT neckline.



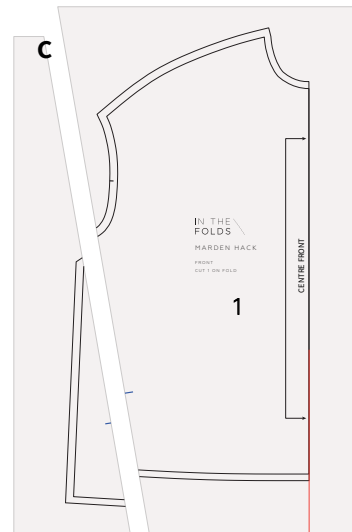
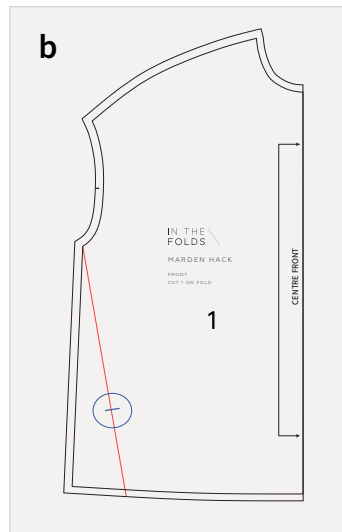
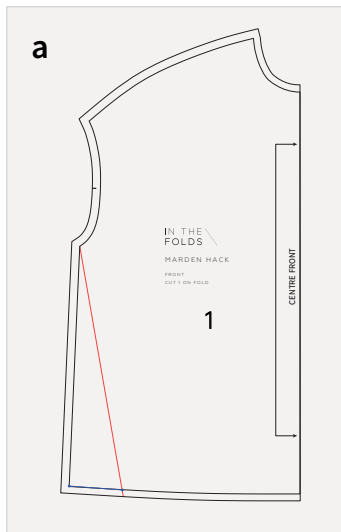
STEP 6

Label the pattern pieces as SHIRT FRONT [1] and SHIRT BACK [2].

Add grainline to the CENTRE FRONT and CENTRE BACK to indicate that both pieces are cut on fold. Label CENTRE FRONT and CENTRE BACK.

If you think you would like to try another one of our hacks that doesn't have a CENTRE FRONT opening, trace a copy of your pattern so that you have this ready to trace again for the next hack you would like to try.

RELOCATE SIDE SEAM



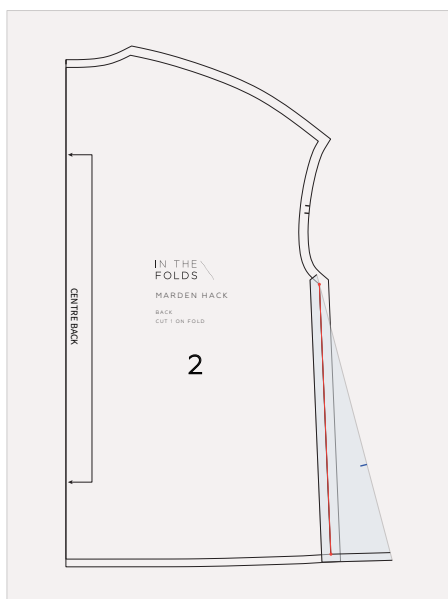
STEP 7

For this design, the side seam is angled towards the FRONT of the shirt.

a Consider where you would like your new side seam to sit in relation to the hem. Draw a line from this point to the top of the armhole on the STITCH LINE. We chose to place our line about a quarter of the way along the hem from the side seam STITCH LINE.

b The side seam will be sewn to a certain point and then will be open at the hem. Consider where you would like the hem to open from. Add a notch to the line in the position that you will sew the seam to.

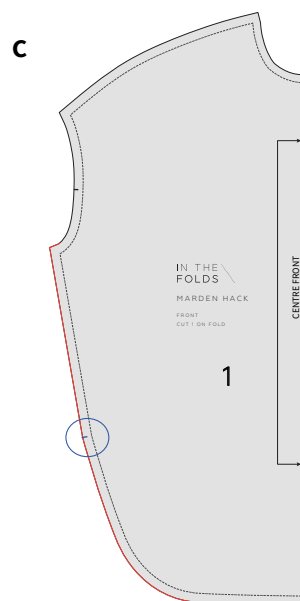
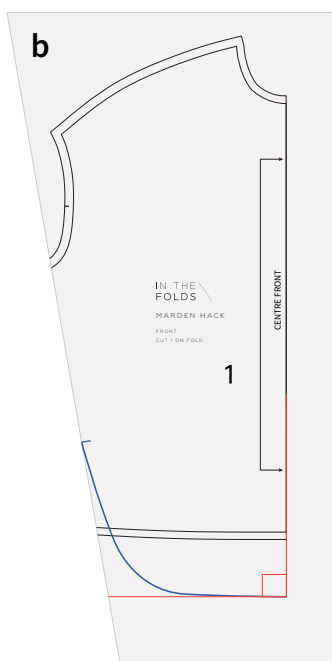
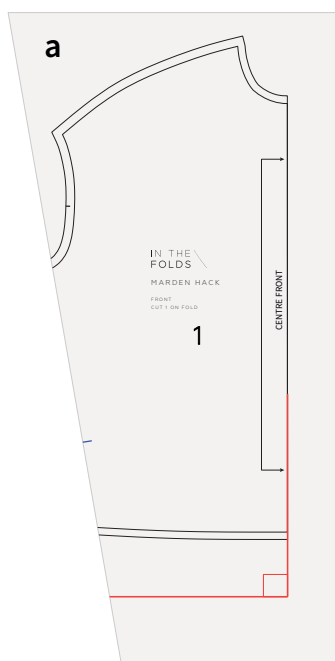
c Cut along the line marked in part **a**.



STEP 8

Take the section cut from the FRONT [1] and line up the side seam STITCH LINE with the side seam STITCH LINE on the BACK. Tape / glue in place.

ALTER THE SHAPE OF THE HEM LINE

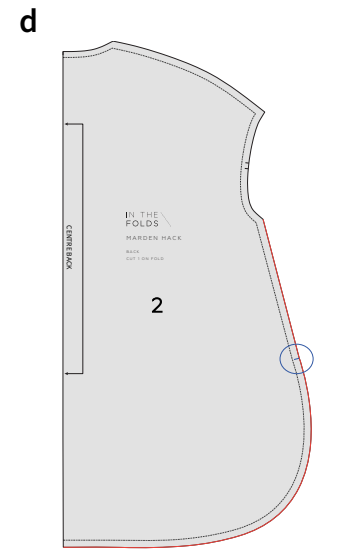
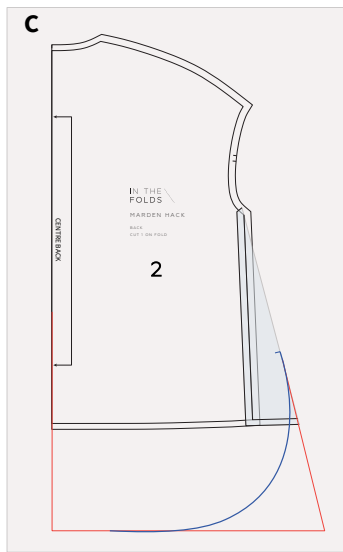
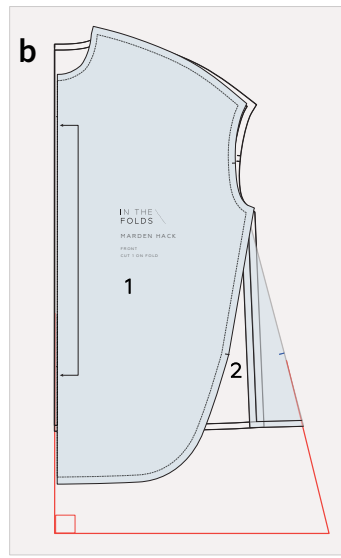
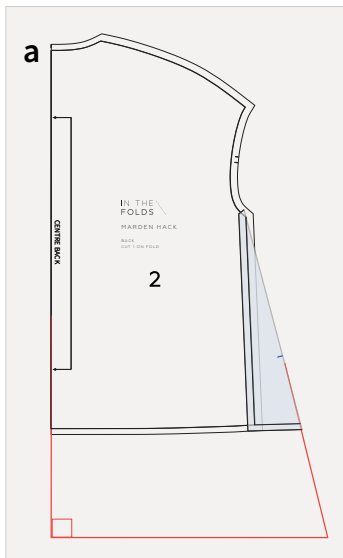


STEP 9

a Consider how long you would like the FRONT [1] to be. Extend the CENTRE FRONT line by the amount required to get to the desired length. Draw a perpendicular line from the bottom of the CENTRE FRONT across to the cut edge.

b Draw the hemline from the notch on the side seam down to the new hemline with a smooth curve. It might take a couple of goes to get the desired shape.

c Add **1.2cm (½in)** seam allowance to the side seam and hem. You can just stick on enough paper to add the seam allowance, rather than re-tracing the pattern. Cut out the piece. Move the notch on the side seam out to the CUT LINE.



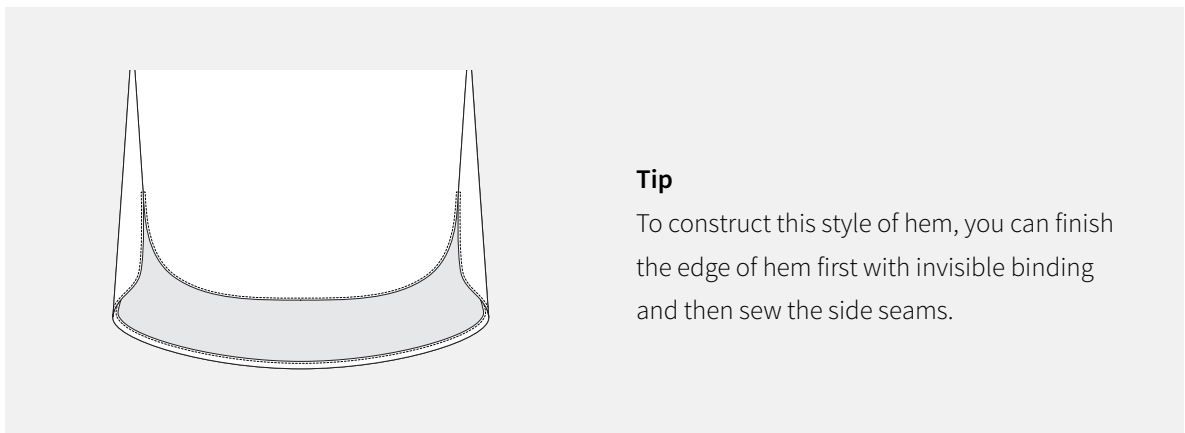
STEP 10

a Consider how long you would like the BACK [2] to be. Extend the CENTRE BACK line by the amount required to get to the desired length. Extend the side seam STITCH LINE. Draw a perpendicular line from the bottom of the CENTRE BACK across to the side seam.

b It's a good idea to check you are happy with the length of the BACK [2] in relation to the FRONT [1]. Place the FRONT [1] piece on the BACK [2], lining up the CENTRE FRONT and CENTRE BACK and the top of the side seam. Adjust BACK length if required.

c Draw the BACK hemline from the notch on the side seam down to the new hemline with a smooth curve. It might take a couple of goes to get the desired shape.

d Add **1.2cm (½in)** seam allowance to the side seam and hem. Cut out the piece. Move the notch on the side seam out to the CUT LINE.

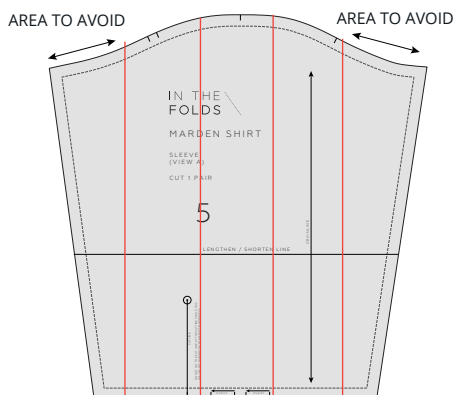


Tip

To construct this style of hem, you can finish the edge of hem first with invisible binding and then sew the side seams.

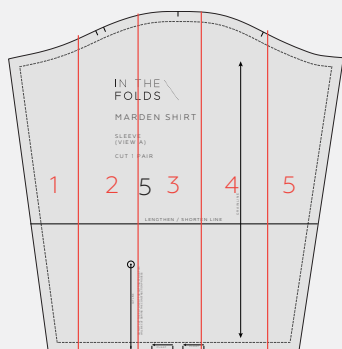
ADD FULLNESS TO SLEEVE CAP + CUFF

*If you would prefer to add gathers to the cuff only, see p 55. To omit gathers all together, leave **SLEEVE [5]** as it is.*



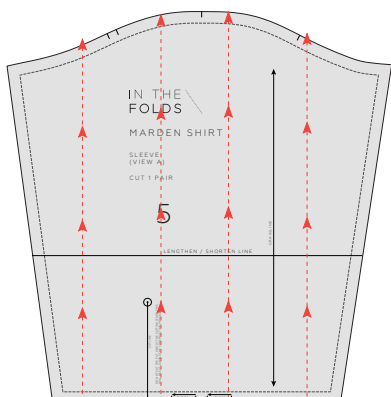
STEP 11

Draw slash lines onto the **SLEEVE [5]** parallel to the grainline. When adding fullness to a sleeve, consider where the fullness will end up. You want to avoid adding fullness to the part of the sleeve cap that goes under the arm. In the example, you can see that our slash lines start close to the notches to avoid this area. You can add as many slash lines as you like. The more you add, the easier it will be to smooth the new seam lines.



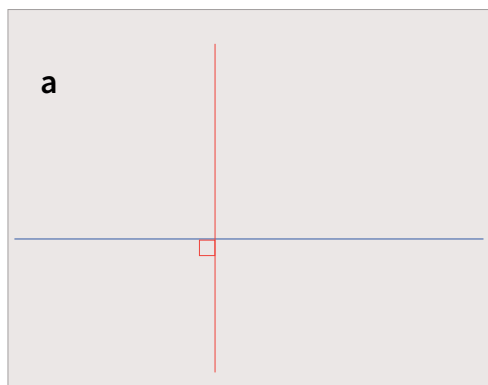
Tip

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



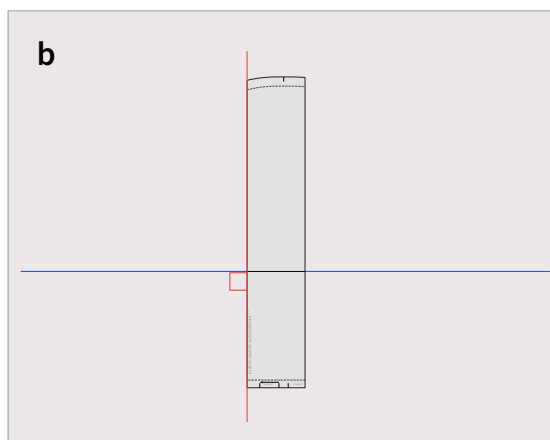
STEP 12

Cut through the slash lines.

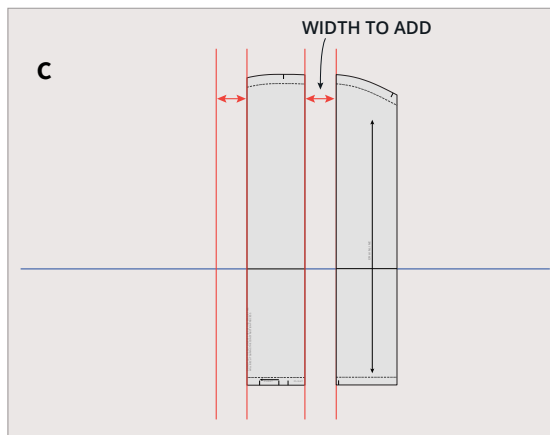


STEP 13

a Take a large piece of paper and draw a horizontal line across it. The paper (and the line) needs to be wide enough to place your pattern onto with the added volume. Just to the left of the centre of the line (doesn't need to be exact), draw a line perpendicular to the horizontal line.

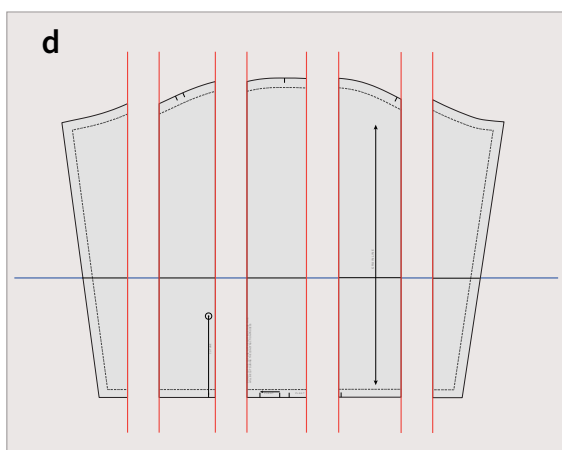


b Line up the centre piece of the sleeve (the piece with the shoulder notch on it) with the vertical line. Line up the LENGTHEN / SHORTEN line with the horizontal line. Tape or glue in place.



c Think about how much volume you would like to add. The amount will depend on the fabric you are using and your preferences. See the bottom of the page for more details.

Take the amount you would like to add and divide it by the number of slash lines. Mark another perpendicular line this distance away from the edge of the first piece. Glue the next piece in place.

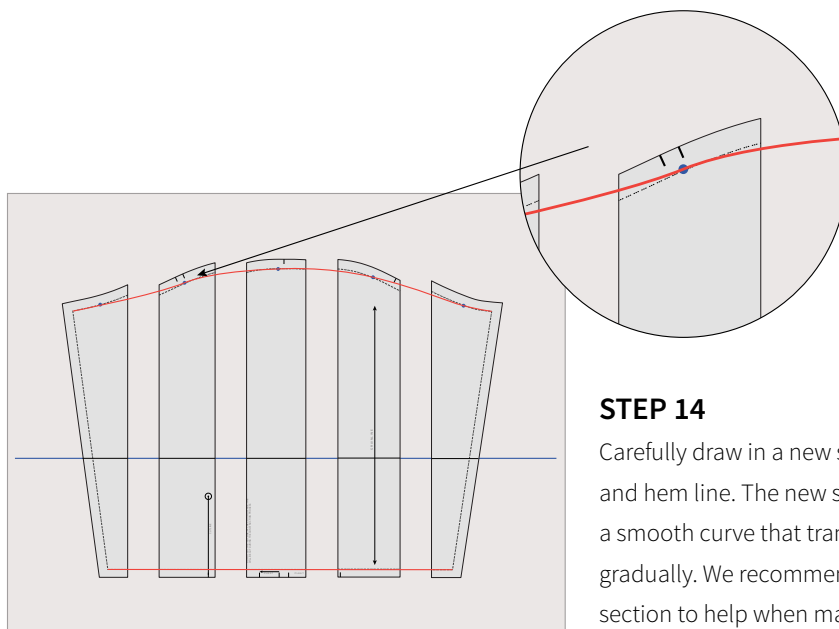


d Repeat for each of the cut pieces.

HOW MUCH WIDTH TO ADD

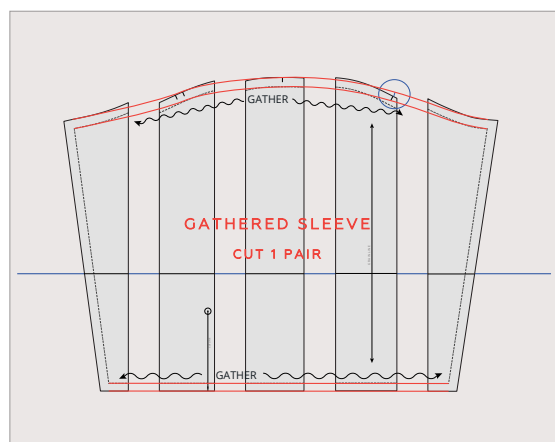
The amount of width to add will depend on the silhouette you are aiming to achieve and the fabric you plan on using.

Different fabrics will behave in different ways. A structured fabric will show its volume a lot more than a drapey, lightweight fabric, so it's worth using the same or similar to your final fabric to experiment with.



STEP 14

Carefully draw in a new sleeve cap STITCH LINE and hem line. The new sleeve cap line needs to be a smooth curve that transitions across the pieces gradually. We recommend finding the middle of each section to help when marking the lines. The hem line is a straight line.



STEP 15

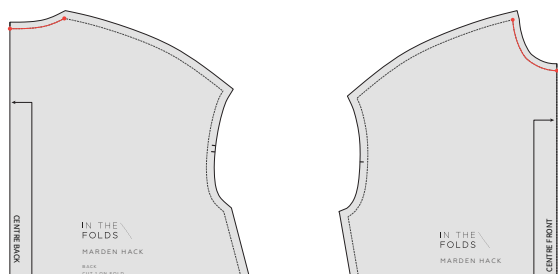
Add seam allowance to the top edge of the piece (p 18). Move any notches that have been displaced by the alteration to the new CUT LINE.

The pleats in the sleeve will not be sewn - the whole bottom section will be gathered into the cuff - so the pleat notches can be removed.

Add labelling and cutting instructions if they have been removed during the process. To indicate the sections that will be gathered, use a wavy line with arrows.

CREATE COLLAR PIECE

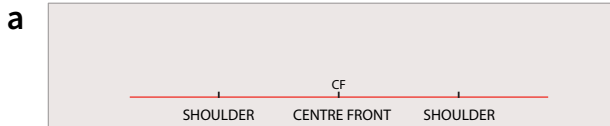
If you would prefer to omit the collar, you can finish the neckline with bias binding or create a neck facing.



STEP 16

On the FRONT [1] and BACK [2], measure the neckline STITCH LINE and record the results.

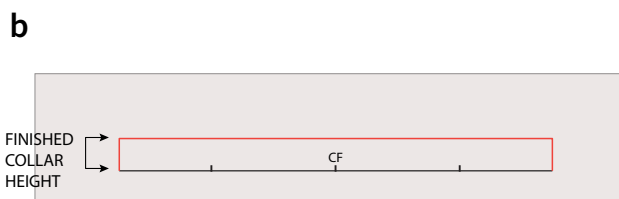
Add the results together to find half the total neckline length. Multiply this number by 2 to get your total neckline length.



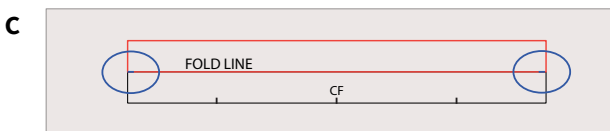
STEP 17

a On a piece of pattern paper, draw a line the length of your total neckline.

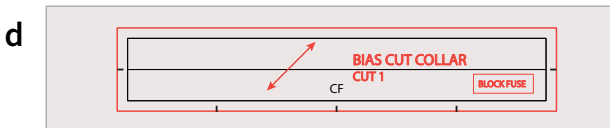
Put a notch in the centre of the line and label it as CENTRE FRONT (CF). From CENTRE FRONT, mark a notch the length of half the front neckline away and label as SHOULDER on each side of CENTRE FRONT.



b Consider the height you would like to make the finished collar and extend each end of the line by this amount. Create a rectangle. For the example, we made our collar **3cm 1(1/4in)** tall.



c The collar will be folded to create a clean finish. The top of the rectangle will become the FOLD LINE. Mark a second rectangle above the FOLD LINE (the same height as the first). Mark notches at each end of the FOLD LINE.



d Add seam allowance around the edge (1cm (3/8in)). Add labelling and cutting instructions - **BIAS CUT COLLAR - CUT 1 - BLOCK FUSE**.

Mark grainline to indicate it is cut on the bias (grainline is marked at a 45 degree angle).

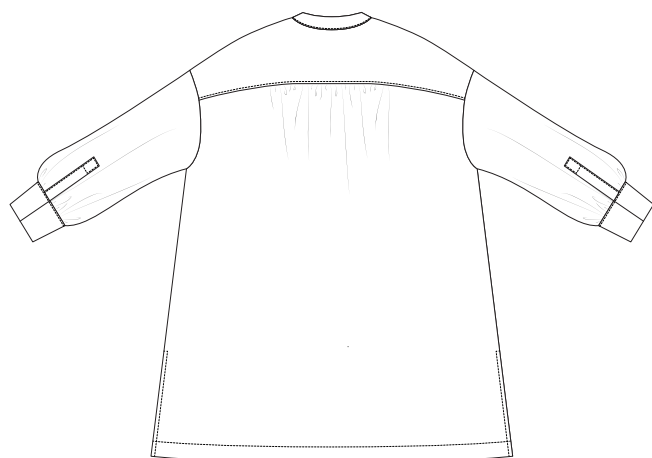
HACK 2



FRONT (A - J PATTERN)



FRONT (G - P PATTERN)



BACK (BOTH PATTERNS)

SKILL LEVEL



GARMENT DESCRIPTION

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

TECHNIQUES

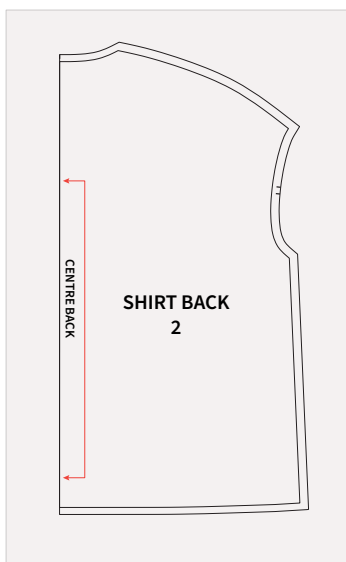
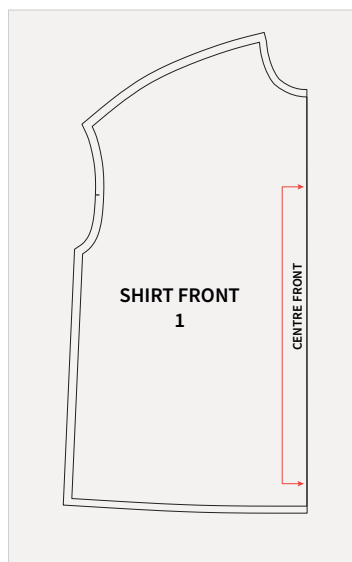
- Remove panel lines
- Draft a concealed button partial placket
- Add fullness to sleeve cuff
- Shorten front
- Draft a flat round collar

PIECES REQUIRED

- UPPER FRONT [1]
- LOWER FRONT PANEL [2]
- UPPER BACK [3]
- LOWER BACK PANEL [4]
- SLEEVE [5]
- SLEEVE PLACKET [6]
- SLEEVE CUFF [7]
- STANDARD BUTTON PLACKET [8]

BEFORE YOU START

- If you have a **Marden Shirt** or toile, try on your shirt to get an idea of how long you'd like your placket. Remember we'll be shortening the front. You could pin some stay tape on the shirt to get a feel for how it will look.
- Use the **Marden shirt** template (p 110) to draw your design and get a sense of proportions.

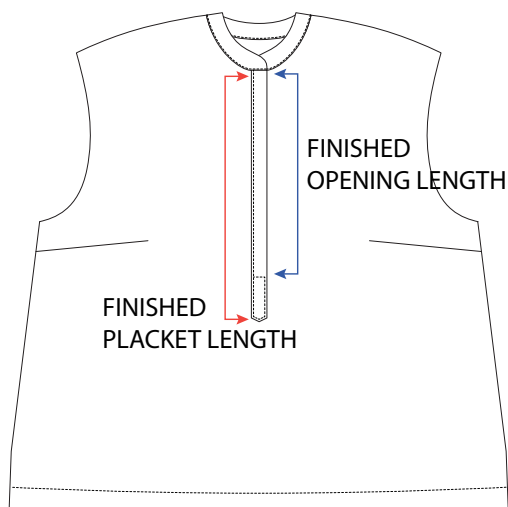


TO BEGIN

- Remove the panel lines (p 41).
- Remove the centre front opening (p 41).
- Finalise traced pattern (p 42).

DRAFT PLACKET

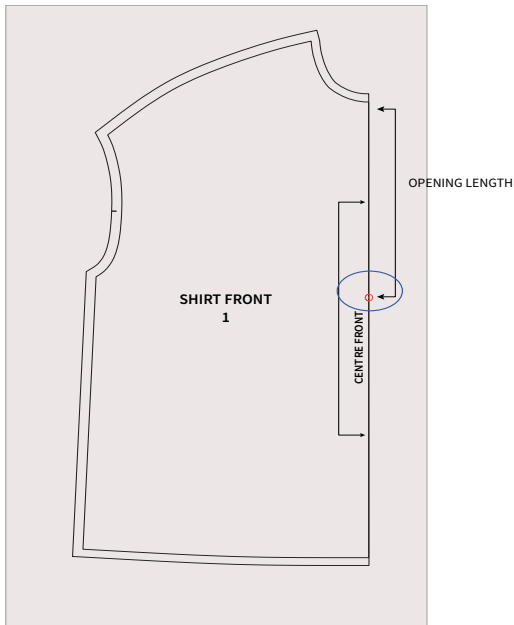
A partial placket is a placket that only opens a portion of a garment rather than the entire centre front. A partial placket can be used in the CENTRE FRONT or CENTRE BACK of a shirt, just keep in mind that a button placket in the back of a garment is difficult to open and close without help. For this design, we will place a partial placket down the CENTRE FRONT. Follow these instructions for a partial placket with concealed buttons. For visible buttons, look to Hack 6 (p 79).



STEP 1

Consider how long you would like the opening to be. This is the finished length of the opening, not the finished length of the placket. The opening needs to be long enough that the shirt can easily be put over the head.

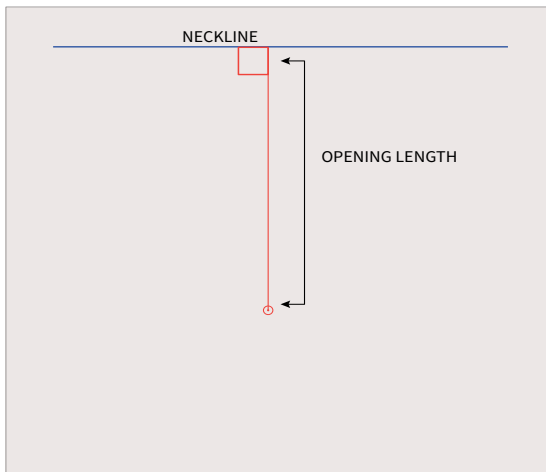
In the example, we made our placket opening **25cm (10in)** long.



STEP 2

Mark the finished placket length on the **CENTRE FRONT**, measuring down from the neckline **STITCH LINE**. Indicate the bottom of the opening with a drill hole.

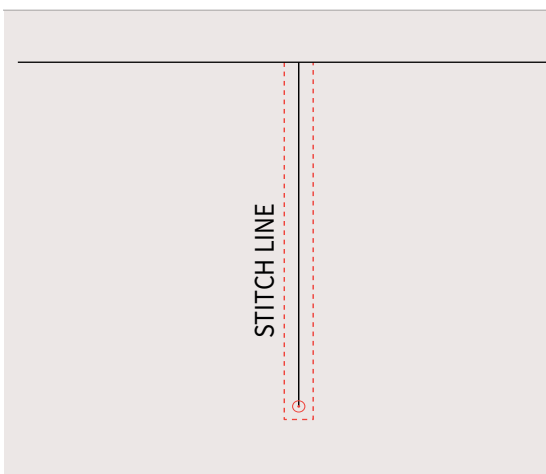
The reason we use a drill hole here, rather than a notch, is we don't want to cut a notch in the middle of our fabric. A drill hole is a way we can indicate the position of a marking that is not on the edge of a pattern piece.



STEP 3

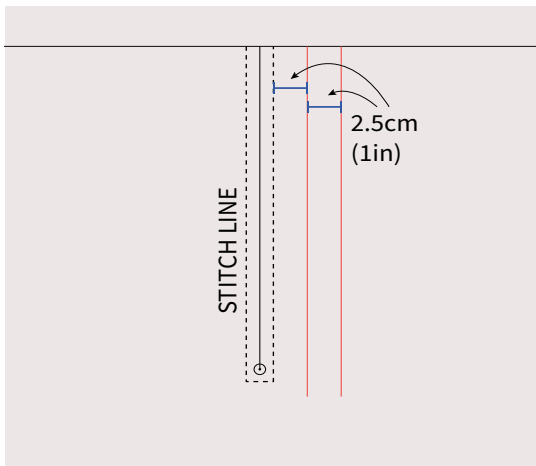
On a piece of pattern paper, draw a horizontal line close to the top of the page. This is the neckline.

Around the middle of the line, draw a perpendicular line that is the length of the placket opening. Mark a drill hole at the bottom of the line.



STEP 4

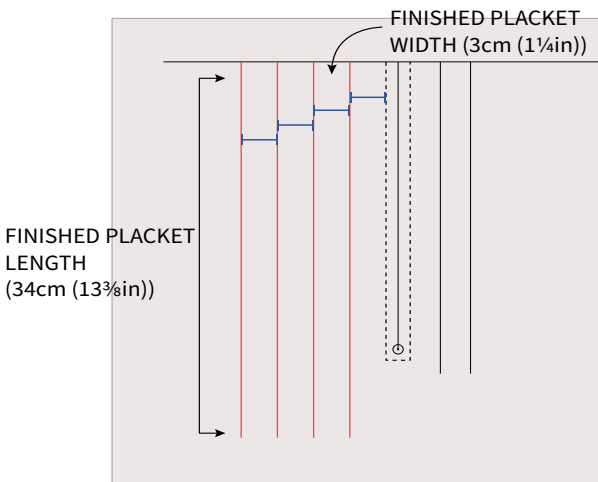
Draw a rectangle around the line marked in STEP 3. Mark it as a broken line as this is the **STITCH LINE** that creates the placket opening. The rectangle needs to be **1cm (3/8in)** from the line on each side and **1cm (3/8in)** away on the bottom.



STEP 5

On the right-hand side of the opening, we will create the section of the placket where the buttons will go. This needs to be **0.5cm (1/4in)** narrower than the finished width of the section of the placket that will be exposed on the finished shirt. This ensures it will remain hidden inside the finished placket and will reduce bulk. For example, if the finished width of the placket is **3cm (1 1/4in)**, then this part of the placket will be **2.5cm (1in)**.

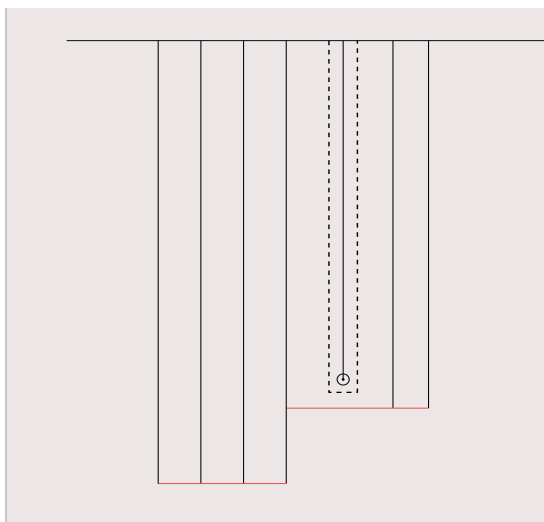
Measuring from the STITCH LINE (broken line) mark a line the placket width away (perpendicular to the neckline). It needs to end **1.2cm (1/2in)** below the STITCH LINE. Mark a second line the same length the same distance away.



STEP 6

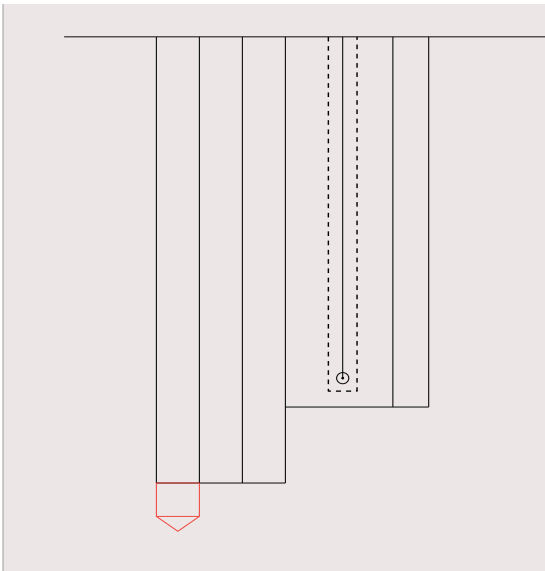
On the left-hand side, mark the finished placket width, measuring from the STITCH LINE (broken line) and drawing a line perpendicular to the neckline. It needs to be the finished length of the placket. This length is up to you - it just needs to be at least **2cm (3/4in)** longer than the right-hand side. In the example, we made ours **34cm (13 3/8in)** long.

Mark 3 more vertical lines the same distance away from the previous line as the first (i.e., **3cm (1 1/4in)**).



STEP 7

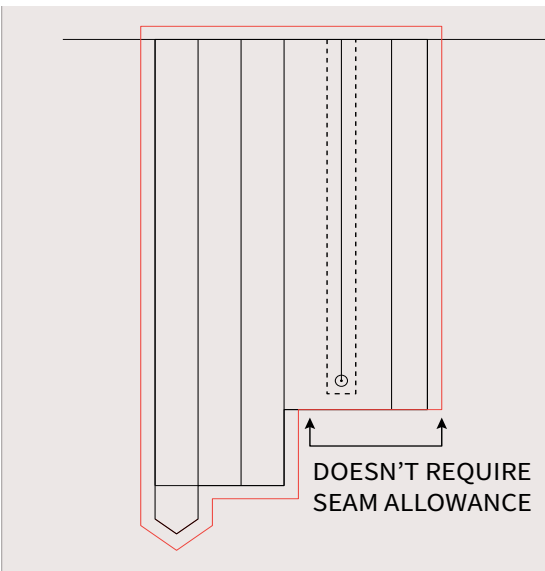
Enclose the lines with a horizontal line across the bottom on each side.



STEP 8

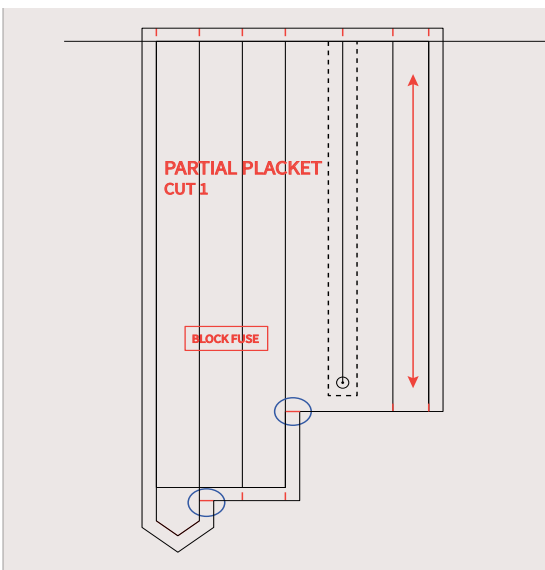
To create a "house" shape at the bottom of the placket, add a box to the bottom of the far left section of the placket and then add a triangle to create the "roof." The dimensions of this shape are up to you. In the example, we made the box **2.5cm (1in)** tall and then the point of the roof **1.2cm (½in)** down from that.

If you would prefer to leave the bottom as a rectangle, skip this step.



STEP 9

Add seam allowance around the placket edge - **1cm (¾in)** on all sides except the bottom of the shorter side. This side doesn't require seam allowance as it will be enclosed inside the folds of the placket.

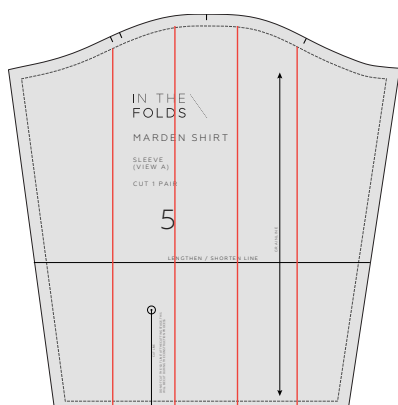


STEP 10

Each of the vertical lines indicates a fold in the placket. Add notches to the top and bottom of each fold line. Add horizontal notches in the locations indicated in the illustration.

Add grainline and cutting instructions - **PARTIAL PLACKET, CUT 1 - BLOCK FUSE**. Cut out the pattern piece.

ADD FULLNESS TO SLEEVE CUFF



STEP 11

Take the SLEEVE [5] piece and trace a copy, including the STITCH LINE and the placket CUT LINE. You don't need the pleat markings as the pleats will be incorporated into the gathers.

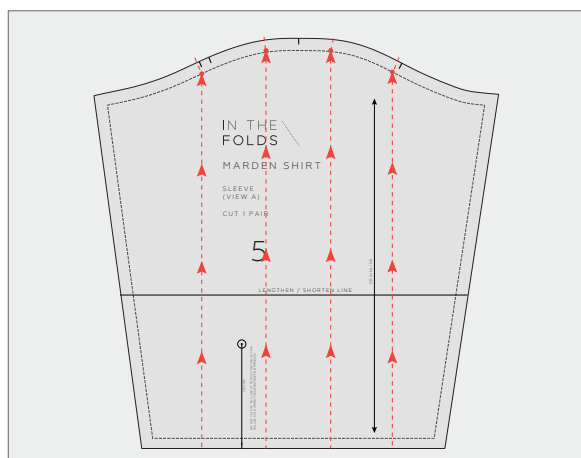
Mark slash lines on the pattern between the notches from sleeve cap to hem, evenly spaced and parallel to the grainline. It is up to you how many you mark, but be generous with the number as this will help the change to the pattern be nice and gradual so that your lines remain as smooth as possible.

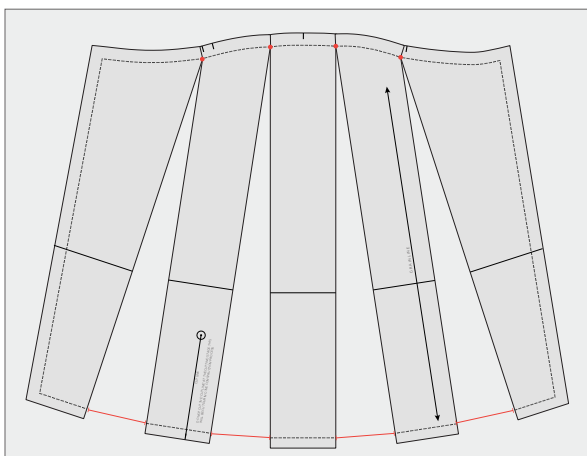
STEP 12

Put the pattern piece on top of a larger piece of pattern paper (after you cut the pattern it becomes very delicate and difficult to move).

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

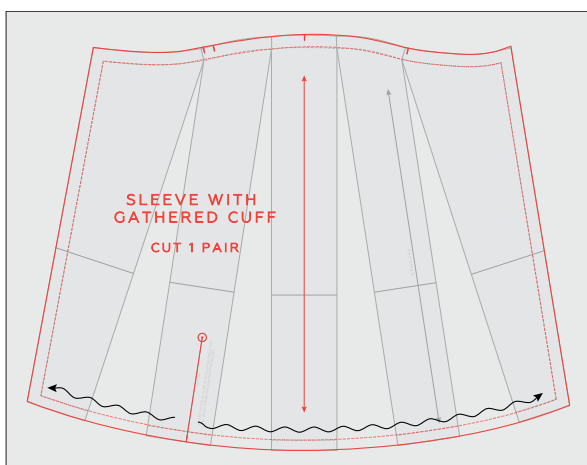
Be careful to keep the pattern intact (although it's not a disaster if you accidentally cut through the hinge - just use a small piece of tape to put the sections back together).





Tip

More info on how much width to add can be found on p 47.



STEP 13

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

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

If you have found an exact amount that you would like to add to the pattern, divide this figure by the number of slash lines you have made to determine how wide to open each slash. For example, in the sleeve pictured, we added **23cm (9in)** to the hemline. We divided this by the number of slash lines (4) and therefore opened up each slash line by **5.75cm (2¼in)**.

Tape / glue pattern to the paper underneath.

STEP 14

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

When tracing the new pattern piece, make sure all lines are nice and smooth. Use a French curve or a straight ruler (that is our preference for drawing curves) to work your way around the pattern. Draw a smooth curve following the hem sections of the original sleeve. For the new sleeve cap, draw a line of best fit through the original STITCH LINE before adding seam allowance - **1.2cm (½in)** to all sides and **1cm (¾in)** to the hem.

Transfer the notches and the placket CUT LINE and drill hole.

Mark a new grainline in the centre of the sleeve and label pattern and add cutting instructions. To indicate the gathers, use a wavy line with arrows.

SHORTEN FRONT

In this design, the FRONT is shorter than the BACK. When altering the pattern, you can choose to shorten the front or lengthen the back. This is when having a toile of the original pattern is handy to refer to. In this example, we will shorten the front.

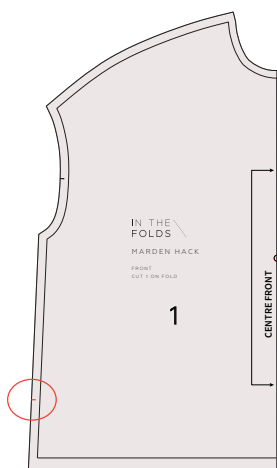


STEP 15

a Normally the hem of a shirt has a soft curve, although it appears straight when worn. In this design, due to the side split and nature of the design, a straight hem can be used. Shorten the FRONT [1] with a straight line perpendicular to CENTRE FRONT by the desired amount.

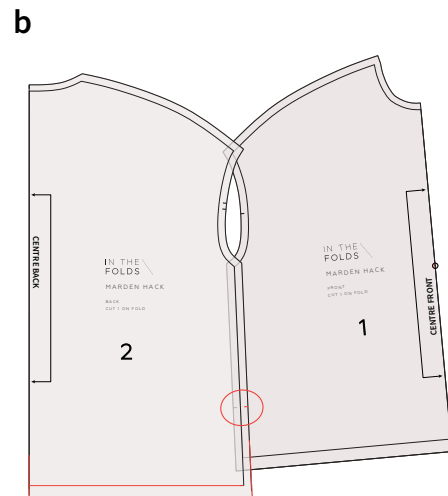
We shortened by **5cm (2in)**.

b Add hem allowance of **2cm (3/4in)** (p 21). Cut out the piece.



STEP 16

Consider where you would like the side split to start and mark it on the side seam with a notch.

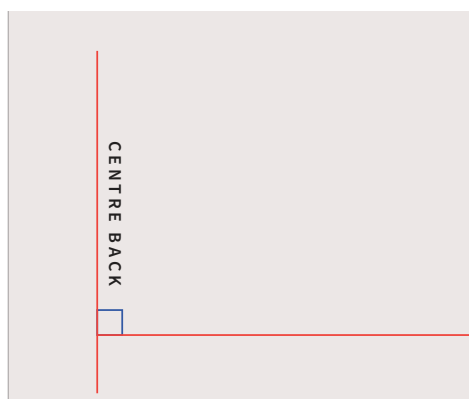


STEP 17

a Change the back hem STITCH LINE to a straight line perpendicular to the CENTRE BACK.

b Add **2cm (3/4in)** hem allowance.

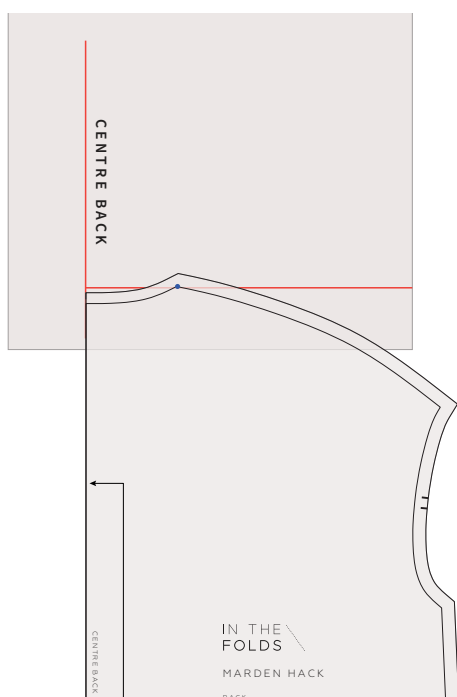
Transfer the side seam notch from the FRONT [1] to the BACK [2] by lining up the STITCH LINES from the top of the seam.



STEP 18

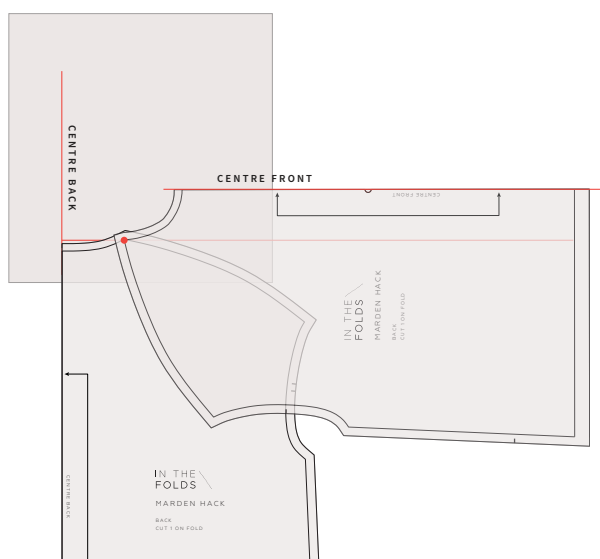
On a piece of paper large enough to draft the collar, draw a vertical line and label it as CENTRE BACK.

Draw a second line, perpendicular to the first, near the bottom of the CENTRE BACK line.



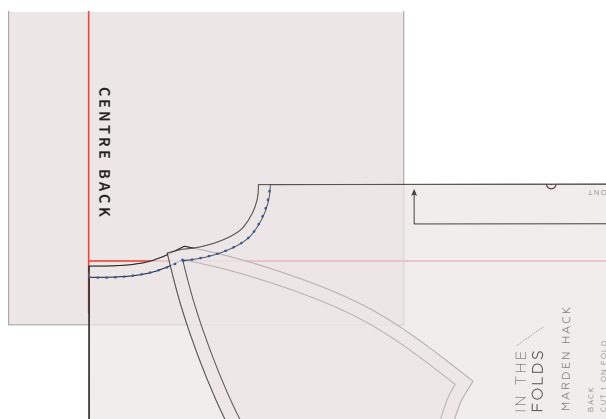
STEP 19

Line up the CENTRE BACK of the BACK [2] pattern piece with the CENTRE BACK line marked on the paper. Slide the BACK [2] down until the shoulder STITCH LINE lines up with the horizontal line. Hold pattern piece in place with pattern weights.



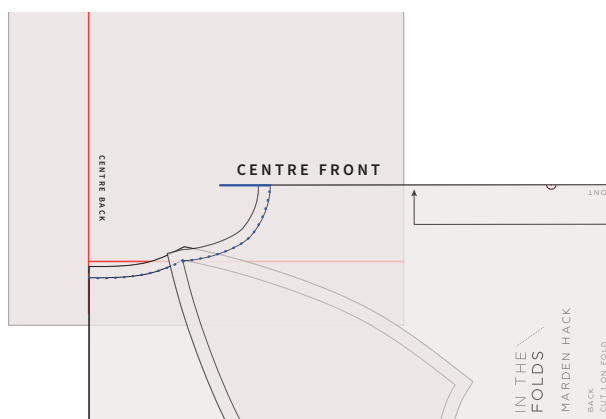
STEP 20

Place the FRONT [1] pattern piece on top, lining up the shoulder STITCH LINE with the shoulder STITCH LINE on the back on the neck side of the seam. Rotate the FRONT [1] until the CENTRE FRONT is parallel to the horizontal line marked on the paper. Hold in place with pattern weight.



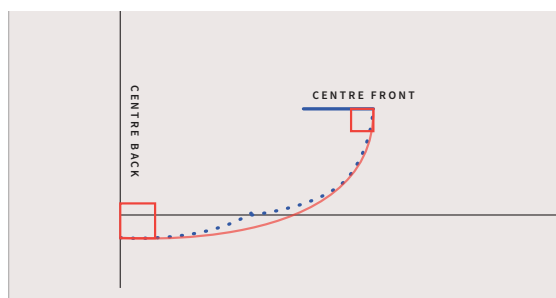
STEP 21

Using a tracing wheel, trace around the neckline STITCH LINE.



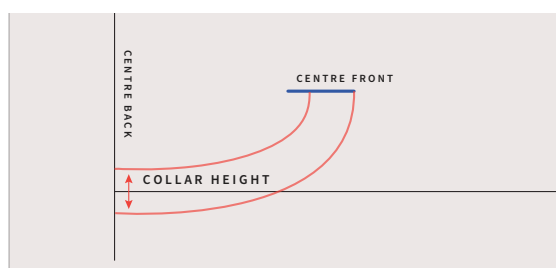
STEP 22

Extend the CENTRE FRONT line from the FRONT [1] onto the paper.



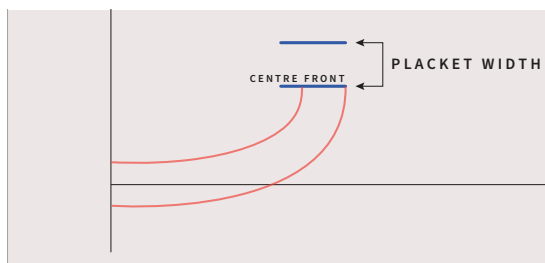
STEP 23

Remove the pattern pieces from the paper. Draw a smooth line through the markings made by the tracing wheel, meeting the CENTRE FRONT and CENTRE BACK lines at a right angle. The line may not be able to go through all the markings to make a smooth line, so use your judgement to create a nice smooth line.



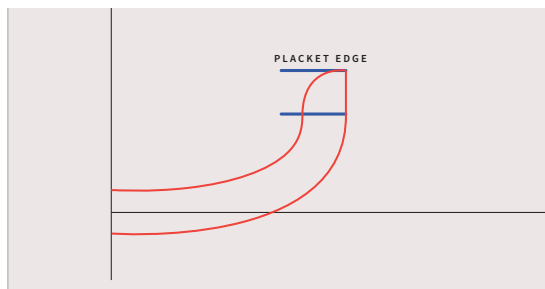
STEP 24

Decide on your desired collar height. We recommend **2-4cm (¾-1½in)**. Measure this height from the line marked in STEP 23 to create the top edge of the collar. The line should meet the CENTRE FRONT and CENTRE BACK lines at a right angle.



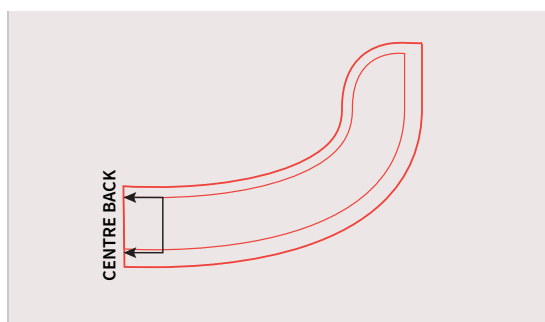
STEP 25

Mark a line parallel to the CENTRE FRONT line that is the placket width distance away from the CENTRE FRONT.



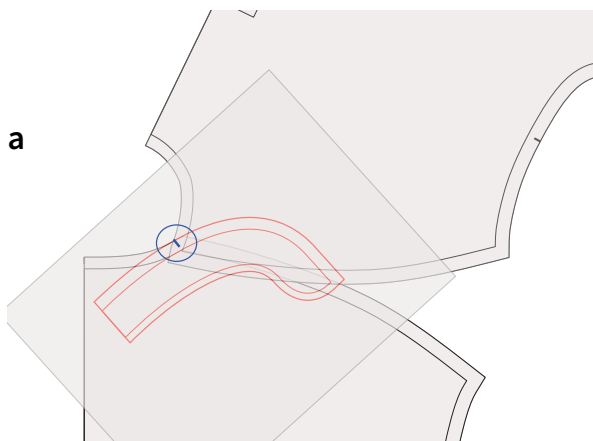
STEP 26

Draw a curved line at the placket edge that smoothly transitions to the upper edge of the collar.



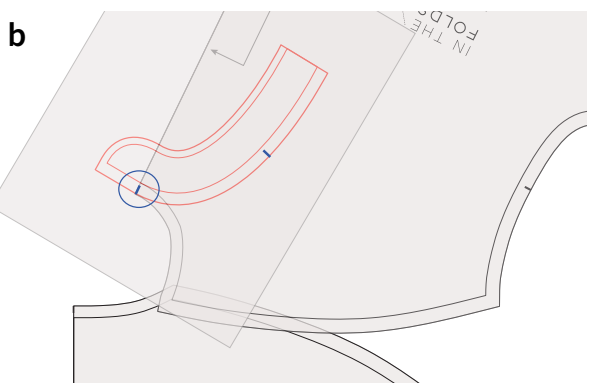
STEP 27

Add seam allowance to the top and bottom edges - **6mm (1/4in)** on the top edge and **1cm (3/8in)** on the bottom edge. Add grainline to CENTRE BACK to indicate the collar is cut on the fold.



STEP 28

a Place FRONT [1] and BACK [2] pieces together at the shoulder STITCH LINE. Walk (p 24) the bottom STITCH LINE of the collar into the neckline STITCH LINE starting at the CENTRE BACK. When you get to the shoulder STITCH LINE, mark a notch. This will help you when attaching the collar.



b Continue walking the collar piece to the CENTRE FRONT. Mark a notch when the collar reaches the CENTRE FRONT. Check that the remainder of the collar (from the CENTRE FRONT notch to the curved edge on the STITCH LINE) matches the placket width. Adjust if required.

Add labelling and cutting instructions - **ROUND FLAT COLLAR - CUT 1 PAIR ON FOLD - BLOCK FUSE.**

HACK 3



FRONT (BOTH PATTERNS)



BACK (BOTH PATTERNS)

SKILL LEVEL



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.

TECHNIQUES

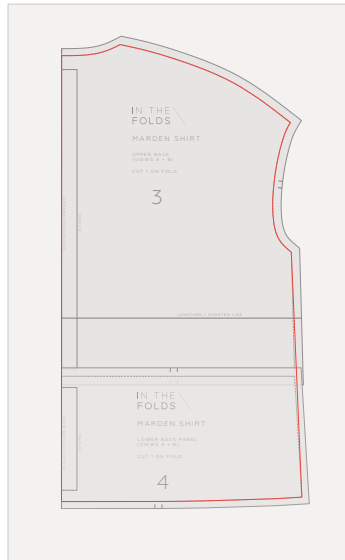
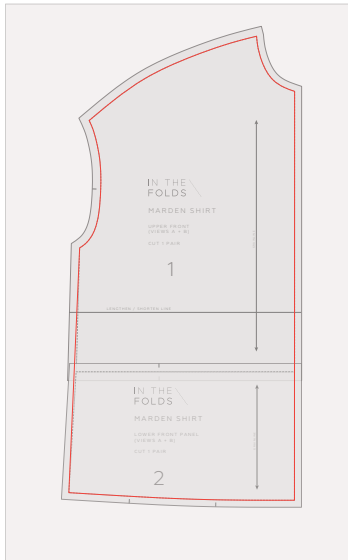
- Remove panel lines
- Lengthen pattern to create a dress
- Add yoke seams
- Create gathers
- Create grown-on placket
- Draft in-seam pockets
- Reduce collar height

PIECES REQUIRED

- UPPER FRONT [1]
- LOWER FRONT PANEL [2]
- UPPER BACK [3]
- LOWER BACK PANEL [4]
- SLEEVE [5]
- SLEEVE PLACKET [6]
- SLEEVE CUFF [7]
- STANDARD BUTTON PLACKET [8]
- COLLAR STAND [10]

BEFORE YOU START

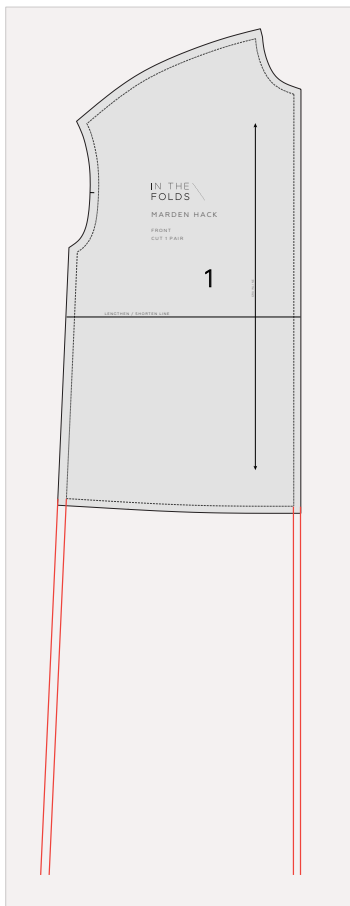
- If you have a **Marden shirt** or toile, try on your shirt to get an idea of how much length you would like to add and the pocket and yoke positions. You could pin some stay tape on the shirt to get a feel for how it will look.
- Use the **Marden shirt** template (p 110) to draw your design and get a sense of proportions.



TO BEGIN

- Remove the panel lines (p 41).

LENGTHEN PATTERN

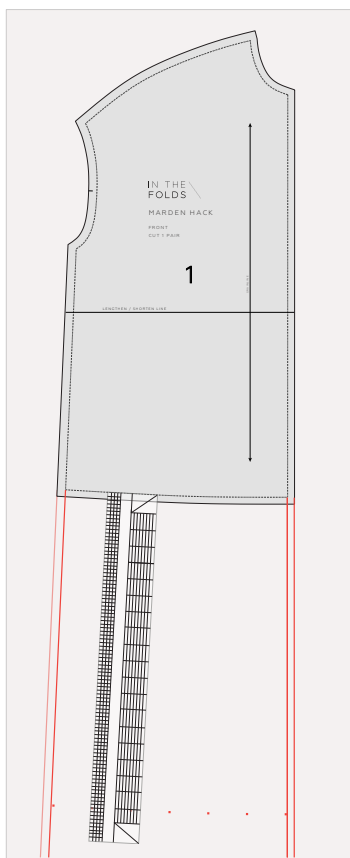


ADD LENGTH TO THE HEM

STEP 1

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

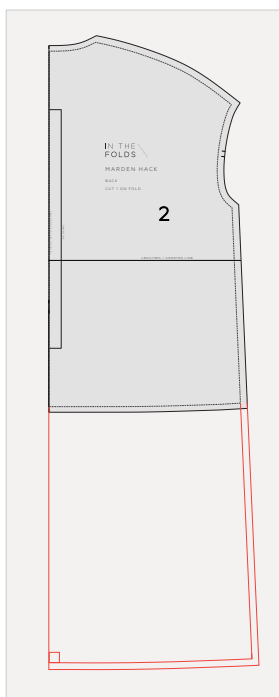
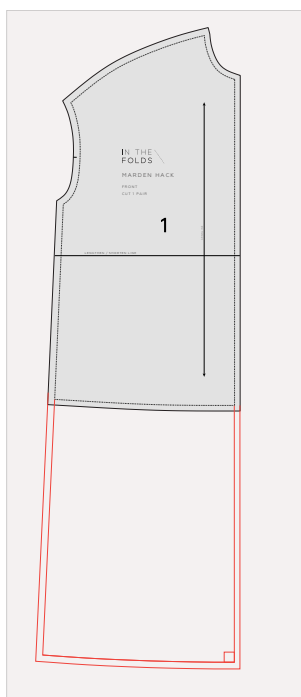
Extend the CENTRE FRONT STITCH LINE and CUT LINE onto the paper. Extend the side seam STITCH LINE and CUT LINE onto the paper.



STEP 2

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

In our example, we have marked **70cm (27½in)** down from the hem STITCH LINE. Hold the pattern up to your body to check you're happy with the length.

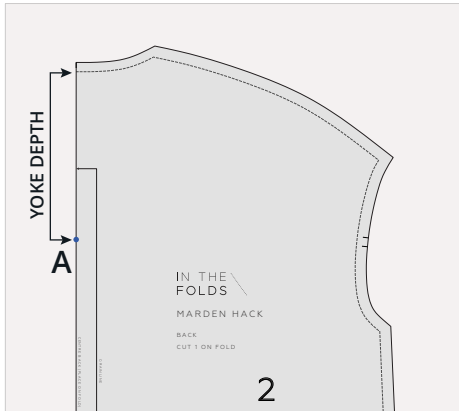


STEP 3

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

Repeat the process for the BACK [2]. Check and true the pieces at the side seam (p 24) to make sure you have a smooth curve running from CENTRE FRONT to CENTRE BACK.

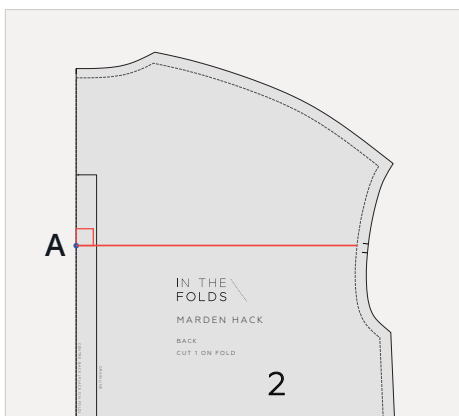
ADD YOKE SEAMS



STEP 4

Take the BACK [2] pattern piece. Consider where you would like your back yoke seam to sit in relation to the back neckline. You can reference other patterns or garments in your wardrobe if you have any yokes you love.

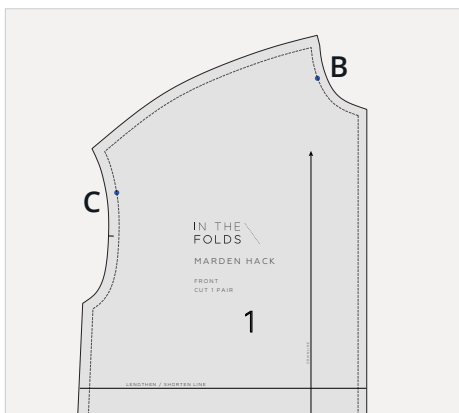
Measure down from the STITCH LINE of the neckline on the CENTRE BACK line and mark the finished depth of your yoke. We will call this point **A**.



In our example, we have marked point **A** at **18cm (7in)** down from the neckline STITCH LINE.

STEP 5

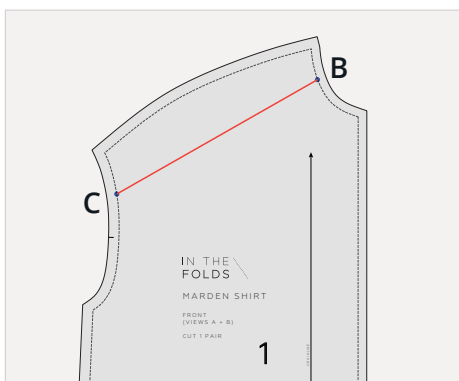
Square out from point **A** until the line meets the armhole.



STEP 6

Take the FRONT [1] pattern piece. Consider where you would like your front yoke seam to sit in relation to the front neckline. You can reference other patterns or garments in your wardrobe if you have any yokes you love.

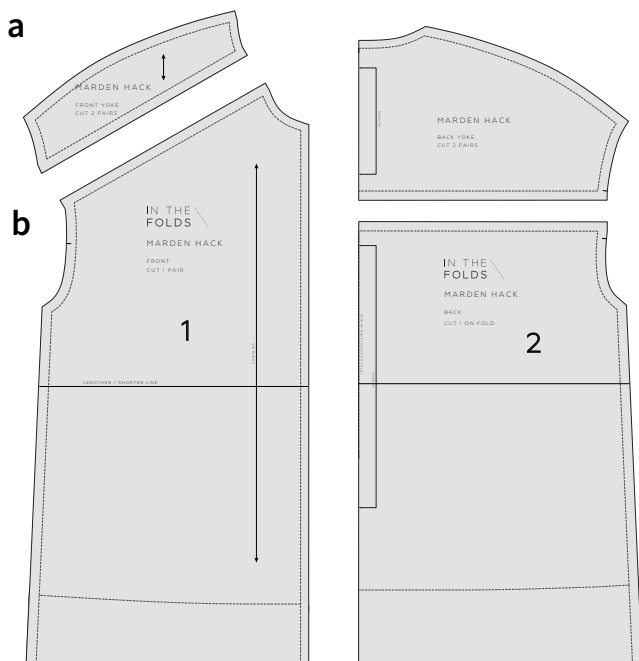
Measure down from the STITCH LINE of the shoulder toward the neckline and armhole and mark the finished depth of your front yoke. You can use your Marden shirt toile for reference. We will call these points **B** and **C**.



In our example, we have marked point **B** at **3.5cm (1 3/8in)** down from the neckline STITCH LINE and point **C** at **4.5cm (1 3/4in)**.

STEP 7

Join points **B** and point **C** to create the front yoke seam.



STEP 8

a Trace the yoke panels onto separate pieces of pattern paper. Add **1.2cm (½in)** seam allowance to the yoke seam. Draw on the grainlines, keeping them parallel to the main body grainlines. Add pattern labels and cutting instructions. Cut out the pieces.

b On the lower panels, add **1.2cm (½in)** seam allowance to the yoke seam and cut off the excess paper.

ADD GATHERS

FOR SIZE G - P PATTERN

Rotate the dart to the hemline (p 34).

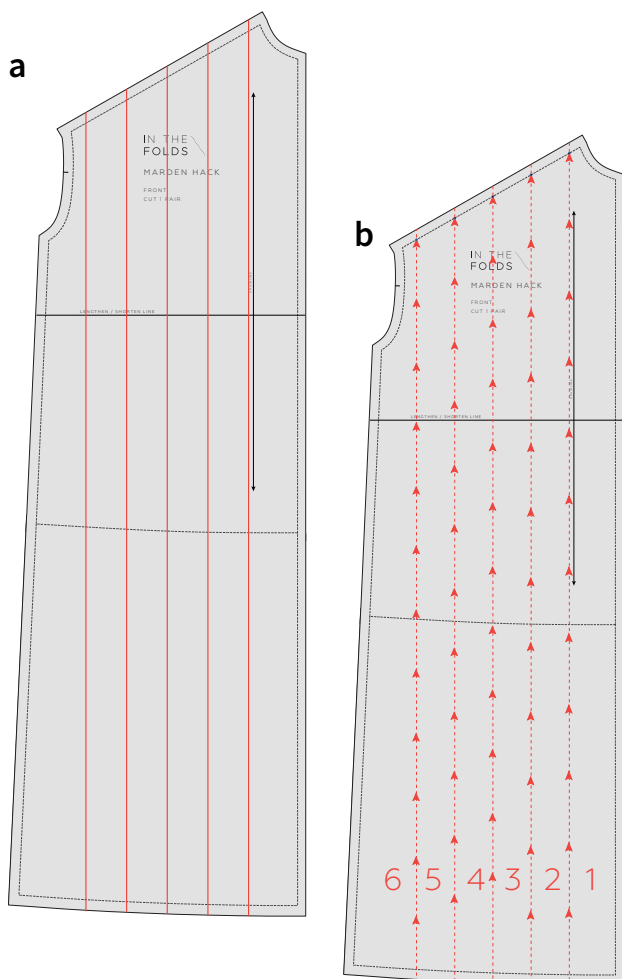
STEP 9

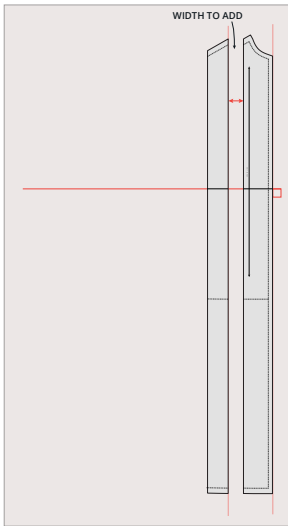
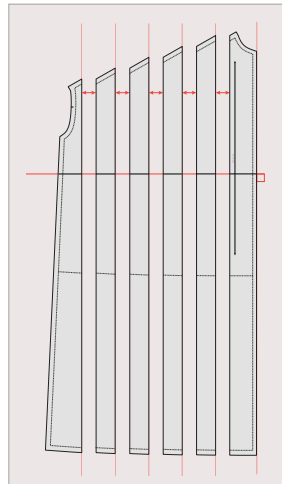
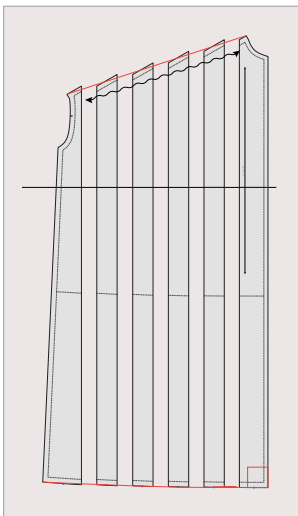
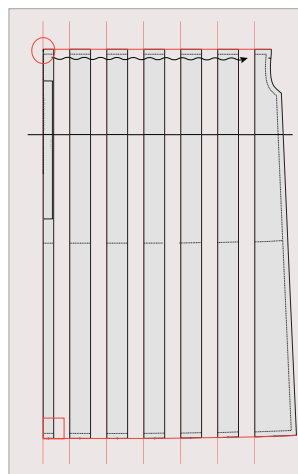
a To add gathers to the lower panels, draw slash lines onto the lower panel pieces parallel to front seam and CENTRE BACK. You can add as many or as few as you like. The more you add, the easier it will be to smooth the new seam lines.

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

Tip

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



a**b****a****b****STEP 10**

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

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

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

b Repeat for each of the cut pieces.

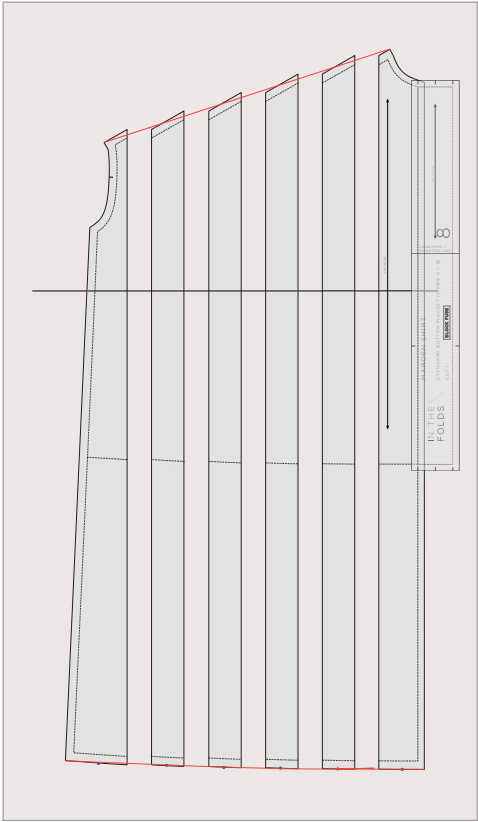
STEP 11

a Carefully draw in new panel and hem lines on the CUT LINES. For the yoke seam lines, as they were originally straight, true the top line by drawing a straight line from neckline to armhole.

For the curved hem lines, they need to be smooth curves that transition across the pieces gradually. We recommend finding the middle of each section to help when marking the lines. Be sure to check that the new lines meet the front and CENTRE BACK at right angles.

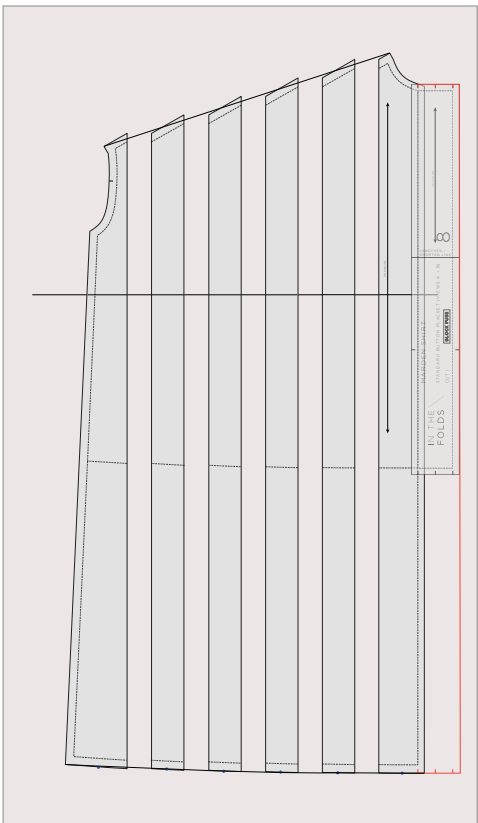
Place a notch at CENTRE BACK (top of the pattern piece only) and add labelling and cutting instructions. To indicate the gathers, use a wavy line with arrows.

b Repeat STEPS 9-11 to create the back pattern piece.



STEP 12

Lay the STANDARD BUTTON PLACKET [8] on top of the FRONT [1] to create a grown-on placket. Overlap the STITCH LINES to remove the seam allowance and temporarily tape in place.

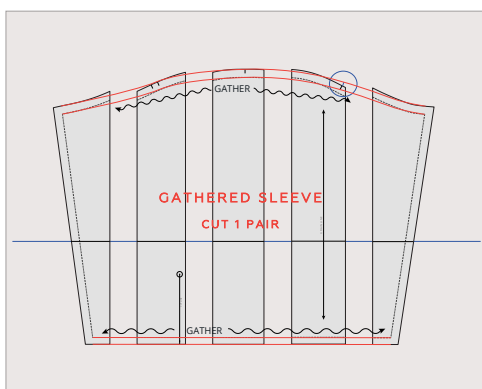
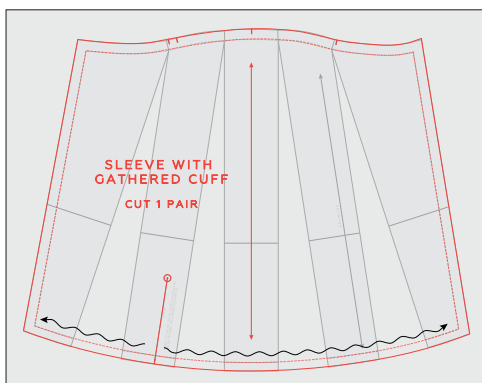


STEP 13

Use the placket to transfer the markings onto the FRONT. You can use a tracing wheel to indicate the key areas and use a ruler to ensure the lines are perpendicular to the front line.

Extend the STANDARD BUTTON PLACKET [8] to reach the hem and add notches at the top and the bottom to indicate the FOLD LINES.

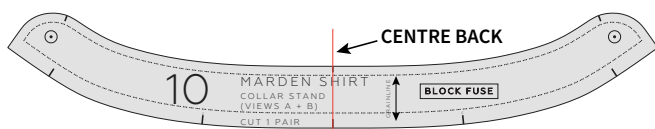
CHOOSE SLEEVE DESIGN



STEP 14

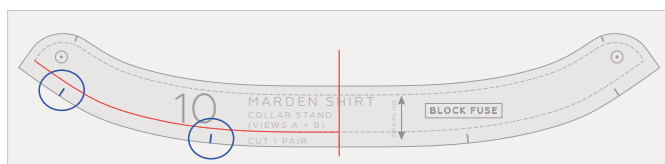
- Add volume to the cuff (p 55).
- Add volume to sleeve cap and sleeve cuff (p 46).

CREATE COLLAR BAND



STEP 15

Draw the CENTRE BACK line onto the COLLAR STAND [10] by joining the CENTRE BACK notches with a straight line.



STEP 16

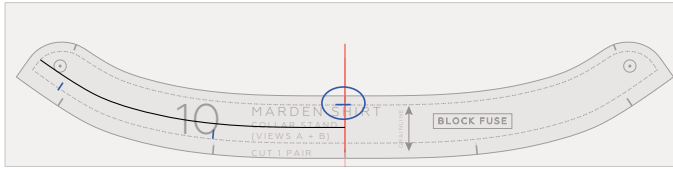
On a separate piece of paper, trace the CENTRE BACK line and the lower STITCH LINE of half the piece only. Transfer the notches on the bottom edge.



STEP 17

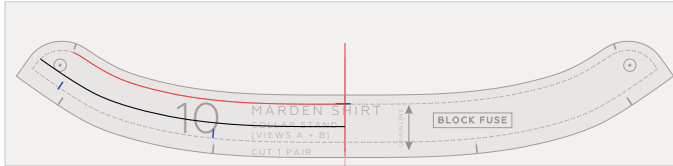
Remove the pattern from underneath the paper.

Determine the collar height. For the example, we will make our finished collar **1.5cm (5/8in)** wide. Mark this height on the CENTRE BACK.



STEP 18

Place the COLLAR STAND [10] underneath again and line up the CENTRE BACK line on the pattern with the CENTRE BACK line on the paper. Line up the top edge STITCH LINE with the new collar height marking marked in the previous step.



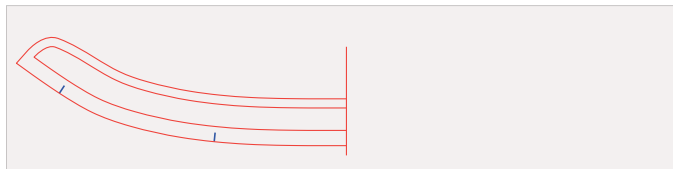
STEP 19

Trace the top edge STITCH LINE until you get to the notch.



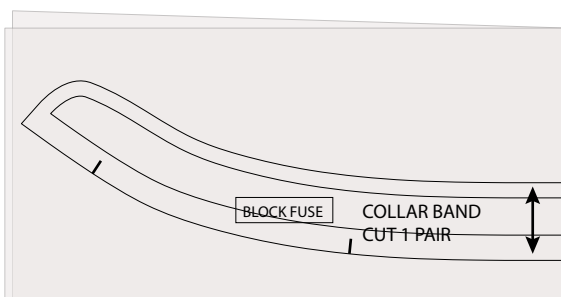
STEP 20

Remove the pattern piece. Finalise the pattern shape by drawing a curved line to join the top and bottom edges.



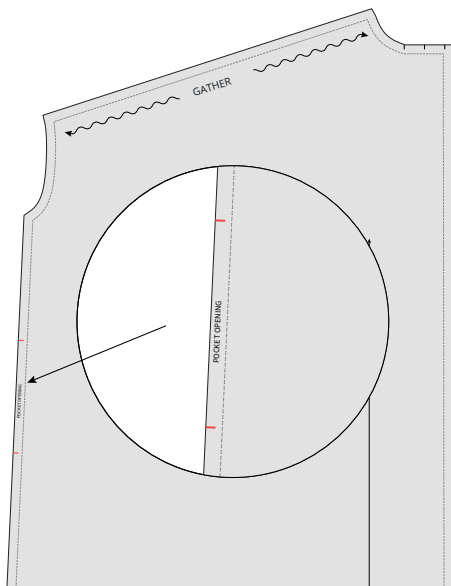
STEP 21

Add seam allowance to the top and bottom edges - **6mm (1/4in)** on the top edge and **1cm (3/8in)** on the bottom edge.



STEP 22

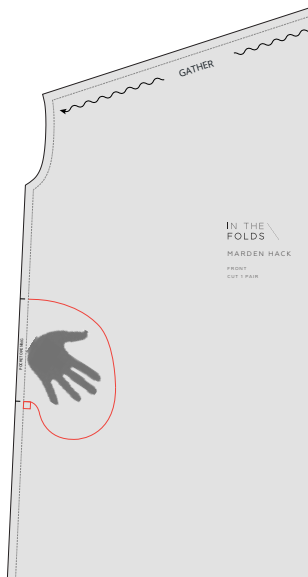
Fold paper in half along the CENTRE BACK line and cut out the piece to create a full pattern piece. It helps to put pins through the paper so it doesn't shift. Transfer the notches to the other side while the piece is folded. Add grainline, label and add cutting instructions - **COLLAR BAND - CUT 1 PAIR - BLOCK FUSE.**



STEP 23

Mark the pocket opening on the side seam.

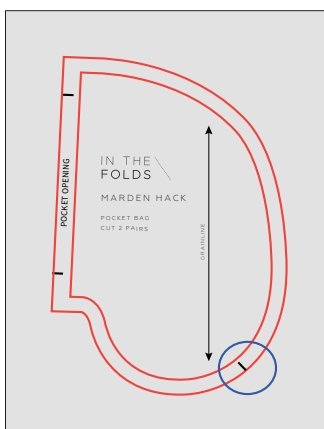
You can use your toile to test the position or hold the pattern up to your body. The width of the pocket opening should be around **15cm (6in)**.



STEP 24

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

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



STEP 25

Trace the pocket and add seam allowance - **1.2cm (1/2in)** to the side seam and **1cm (3/8in)** to the pocket edge. If you plan to sew the pockets with French seams, add **1.2cm (1/2in)** seam allowance to the pocket edge. Move the upper notch **1.5cm (5/8in)** down and the lower notch **1.5cm (5/8in)**. Do the same for the pocket notches on the dress.

Mark the grainline on the pocket, following the grainline from the main pattern. Add a notch on the curved part of the pocket.

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

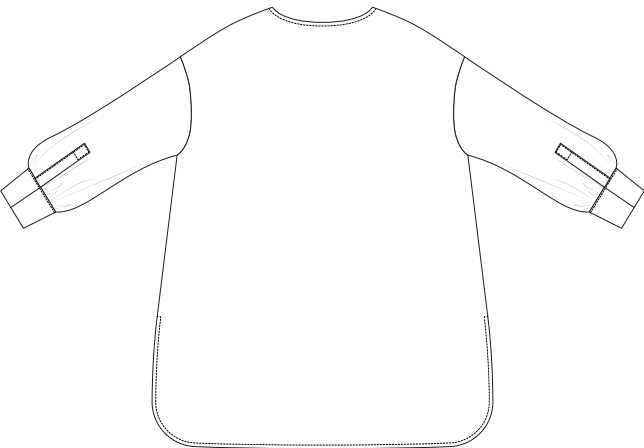
HACK 4



FRONT (A - J PATTERN)



FRONT (G - P PATTERN)



BACK (BOTH PATTERNS)

SKILL LEVEL



GARMENT DESCRIPTION

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

TECHNIQUES

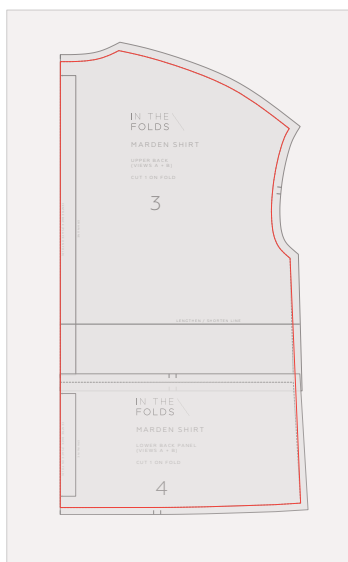
- Remove panel lines
- Lower neckline
- Create grown-on placket
- Create shaped hem

PIECES REQUIRED

- UPPER FRONT [1]
- LOWER FRONT PANEL [2]
- UPPER BACK [3]
- LOWER BACK PANEL [4]
- SLEEVE [5]
- SLEEVE PLACKET [6]
- SLEEVE CUFF [7]
- STANDARD BUTTON PLACKET [8]
- CONCEALED BUTTON PLACKET [9]

BEFORE YOU START

- If you have a **Marden shirt** or toile, try on your shirt to get an idea of the new neckline position. You could pin some stay tape on the shirt to get a feel for how it will look.
- Use the **Marden shirt** template (p 110) to draw your design and get a sense of proportions.

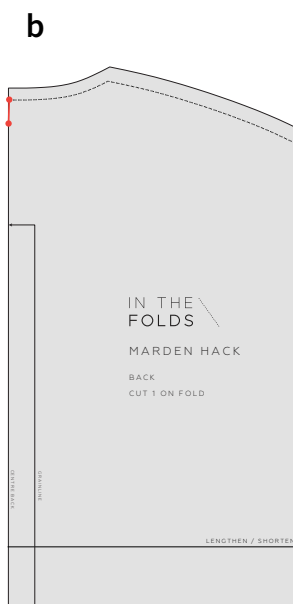
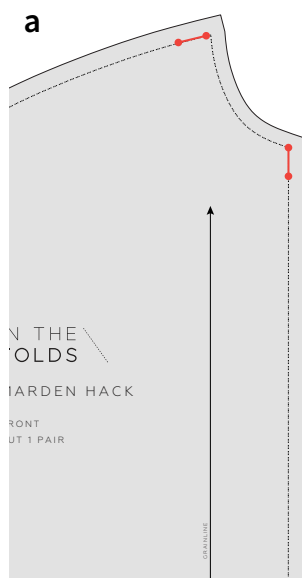


TO BEGIN

- Remove the panel lines (p 41).

LOWER NECKLINE

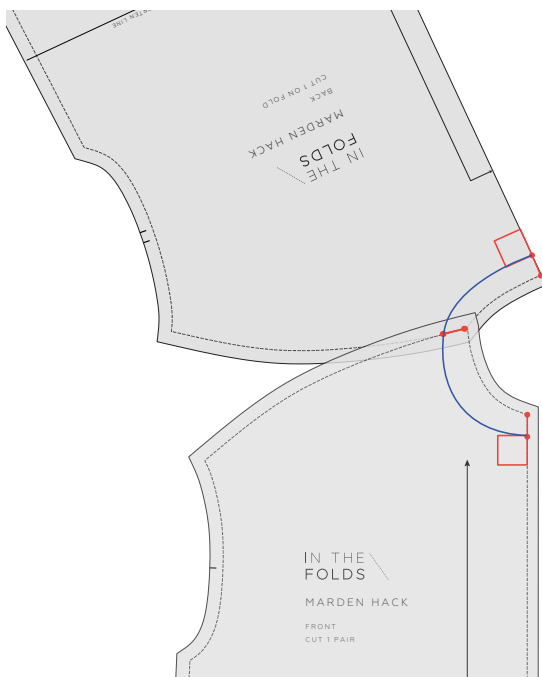
The neckline as it is has been designed for a collar, so it sits fairly high. You can leave it as it is if you prefer a high neck, or can lower it. If you have a toile of the original **Marden shirt pattern**, it will be helpful to refer to when considering lowering the neckline.



STEP 1

a On the FRONT [1], mark the amount you would like to lower the neckline by on the placket seam STITCH LINE and the shoulder STITCH LINE. This does not have to be the same amount.

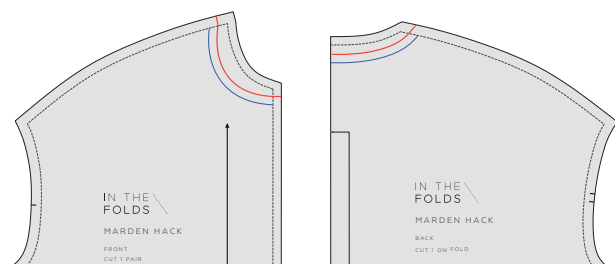
b Mark the amount you would like to lower the CENTRE BACK neck by on the BACK [2]. You don't need to mark the amount on the back shoulder as this will be transferred from the FRONT [1] when you draw the new neckline.



STEP 2

Place the FRONT [1] on top of the BACK [2], lining up the shoulder STITCH LINE at the neckline.

Draw the new neckline, passing through all the points marked in STEP 1. The new neckline needs to meet the CENTRE FRONT and CENTRE BACK at a right angle. It may take a couple of tries to get a nice shape - just go nice and slow and keep working on it until you are happy with the shape.



STEP 3

Add **1cm (3/8in)** seam allowance to the new neckline.

CREATE GROWN-ON PLACKET

You can keep the placket as a separate piece (as it is in the original pattern) or attach it to the FRONT [1] to remove the seam line, which is what we will show you how to do in the following steps.



STEP 4

Line up the STITCH LINES on the CONCEALED BUTTON PLACKET [9] and FRONT [1], lining up from the bottom. Tape / glue in place.

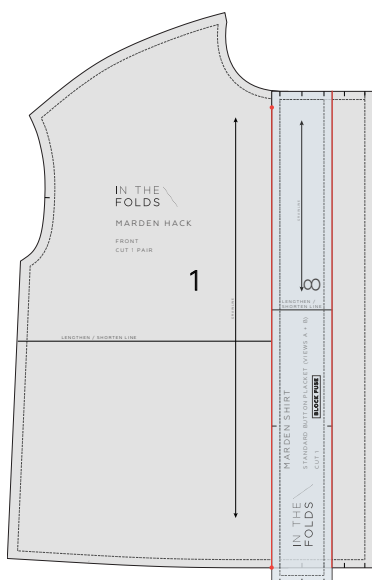


STEP 5

a Extend the neckline STITCH LINE onto the CONCEALED BUTTON PLACKET [9]. The line should be perpendicular to the grainline.

b Add **1cm (3/8in)** seam allowance to the new line. Move the notches from the original line down to the new cut line.

Remove the cutting instructions from the placket section. The placket is now part of the FRONT [1] so it does not need it's own labelling.



STEP 6

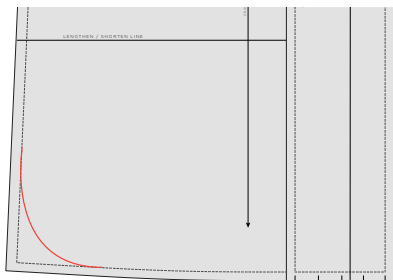
We've added the placket to the FRONT [1], which is what we need for the right-hand side of the shirt (this is where the buttonholes will be). For the left-hand side, we need the standard placket for the buttons.

Take the STANDARD BUTTON PLACKET [8] and line it up with the notches closest to the neckline. Hold in place with a pattern weight. Transfer the edge of the piece onto the pattern piece underneath.



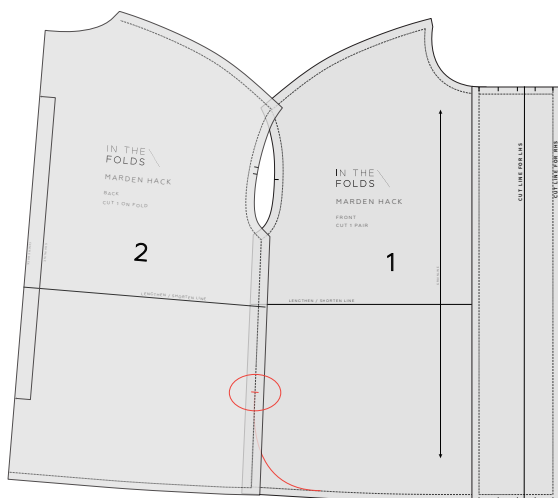
STEP 7

Remove the STANDARD BUTTON PLACKET [8] piece and label the CUT LINES. The edge of the pattern is the 'CUT LINE FOR RHS' (right-hand side) and the line marked in STEP 6 is 'CUT LINE FOR LHS' (left-hand side).



STEP 8

Starting at the FRONT [1] side seam STITCH LINE, draw a curved line that meets the hem STITCH LINE. It's up to you how extreme you would like the curve to be.



STEP 9

Place the BACK [2] on the FRONT [1] at the side seam, putting STITCH LINE on STITCH LINE. Mark a notch on the BACK [2] side seam where the curved line starts on the FRONT [1] side seam STITCH LINE.

STEP 10

a Remove the BACK [2]. Add a piece of paper to the bottom of the piece and tape / glue in place. Extend the side seam CUT LINE onto the paper.

Work out how long you would like the BACK [2] of the shirt to be. Extend the CENTRE BACK line by the desired amount. Square out from the new length line, intersecting with the extended side seam.

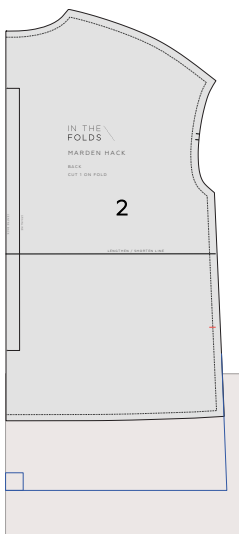
b Using the notch on the side seam as the starting point, draw a curved line that meets the new hem position.

Add **1.2cm (1/2in)** seam allowance to the new hemlines on the FRONT [1] and BACK [2]. Cut around the new hem shape on the BACK [2] to finalise the piece.

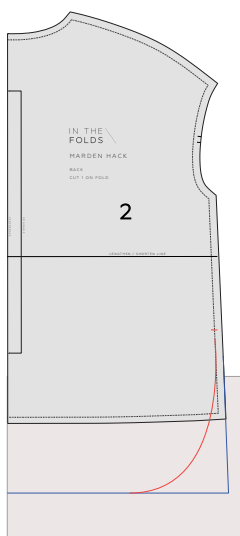
CHOOSE SLEEVE DESIGN

- Add volume to the cuff (p 55).
- Add volume to sleeve cap and sleeve cuff (p 46).

a



b



HACK 5

SKILL LEVEL

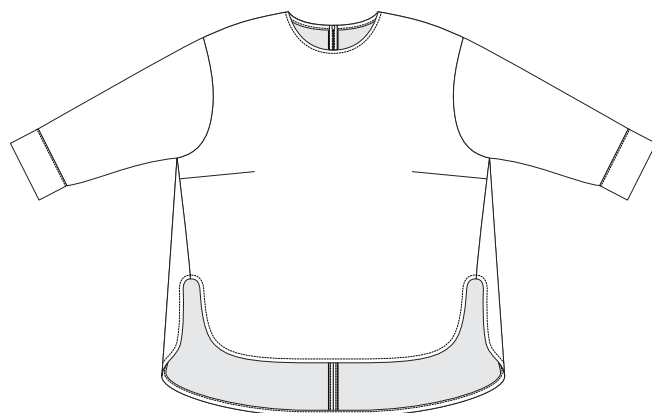


GARMENT DESCRIPTION

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



FRONT (A - J PATTERN)



FRONT (G - P PATTERN)



BACK (BOTH PATTERNS)

TECHNIQUES

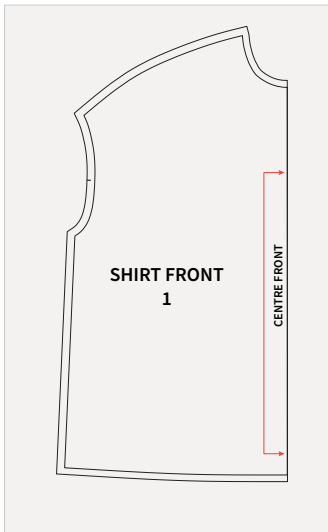
- Remove panel lines
- Remove placket and front opening
- Move side seam forward
- Add length to create varied hem heights
- Create shaped hem
- Check hem flow through
- Add zip opening to the back

PIECES REQUIRED

- UPPER FRONT [1]
- LOWER FRONT PANEL [2]
- UPPER BACK [3]
- LOWER BACK PANEL [4]
- SLEEVE [5]
- SLEEVE CUFF [7]
- SLEEVE PLACKET [6]
- STANDARD BUTTON PLACKET [8]

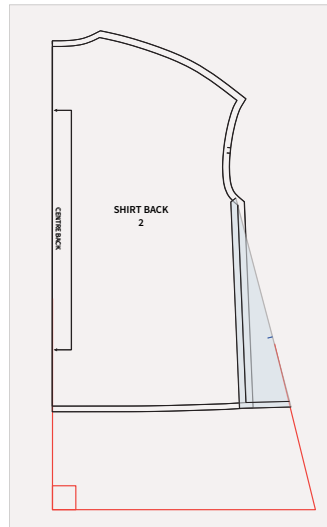
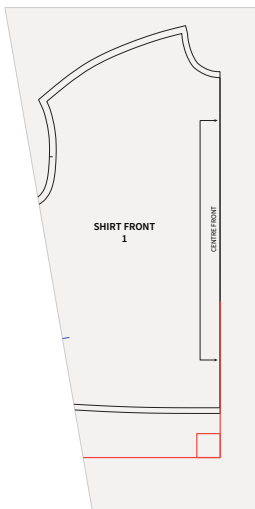
BEFORE YOU START

- If you have a **Marden shirt** or toile, try on your shirt to get an idea of where you would like your new seam lines and shaped hem. You could pin some stay tape on the shirt to get a feel for how it will look.
- Use the **Marden shirt** template (p 110) to draw your design and get a sense of proportions.



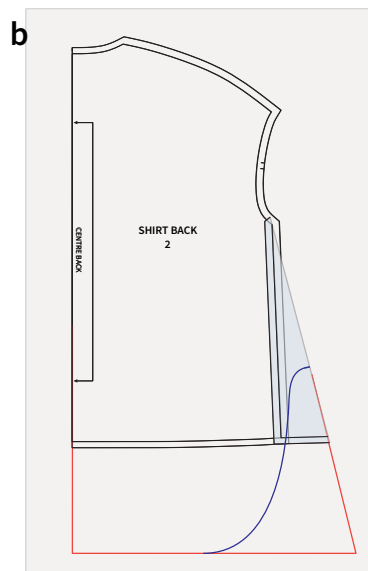
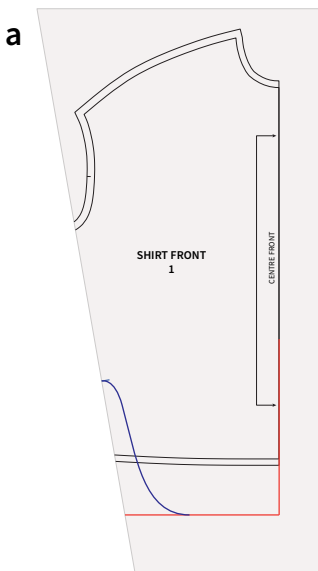
TO BEGIN

- Remove panel lines (p 41).
- Remove centre front opening (p 41).
- Finalise traced pattern (p 42).



- Move side seam forward (p 43)
- Add length to the FRONT and BACK (p 44)

CREATE SHAPED HEM

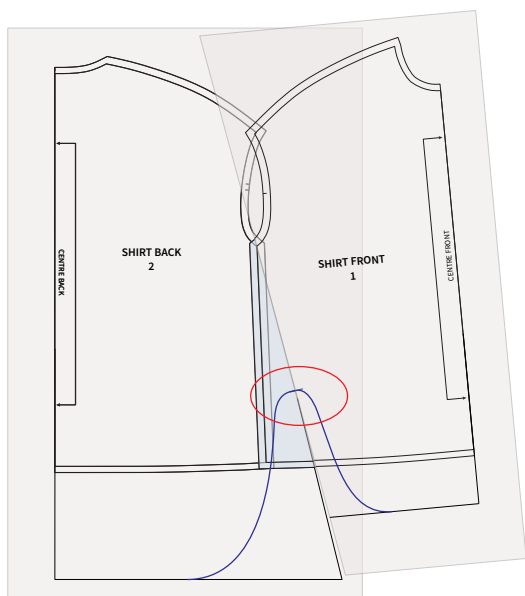


STEP 1

a On the FRONT [1], re-draw the hem line with a smooth curve, starting at the notch on the side seam. Although the curve doesn't need to meet the seam line at a complete right angle, it should be close to a right angle.

b On the BACK [2], re-draw the hem line with a smooth curve, starting at the notch on the side seam.

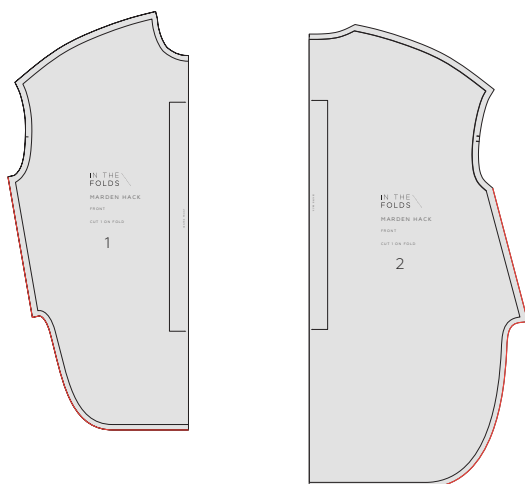
CHECK HEM FLOW THROUGH



STEP 2

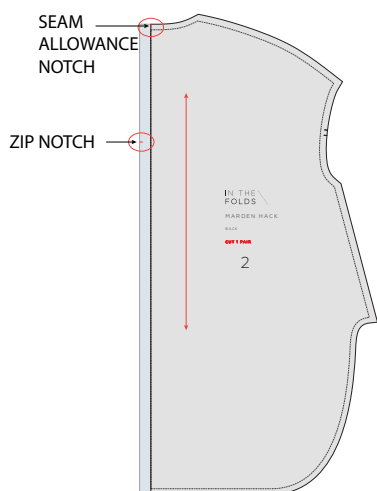
Line up the side seams (they both don't have seam allowance added at this point) as if the pieces have been sewn together. Check that the hem lines meet in a nice smooth shape. You want the point where the lines meet to be straight - not creating a dip or a sharp point. Smooth out the line if required.

FINALISE THE PATTERN



STEP 3

Add **1.2cm (1/2in)** seam allowance to the side seams. Consider how you would like to finish the hem. For bias binding, add a **1cm (3/8in)** hem allowance. For a rolled hem, add a **1.2cm (1/2in)** hem allowance.



STEP 4

To add a zip opening to the back (which you will need to get the top over your head unless you lower the neckline), add a **2cm (3/4in)** seam allowance to the centre back. Consider what length zip you would like to use and mark a horizontal notch on the CENTRE BACK at this length, measuring from the neck STITCH LINE. Mark a notch on the neckline to indicate the CENTRE BACK seam allowance.

Alternatively, lower the neckline if you would prefer to not have a zip.

HACK 6

SKILL LEVEL

1

2

3

4

5

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.

TECHNIQUES

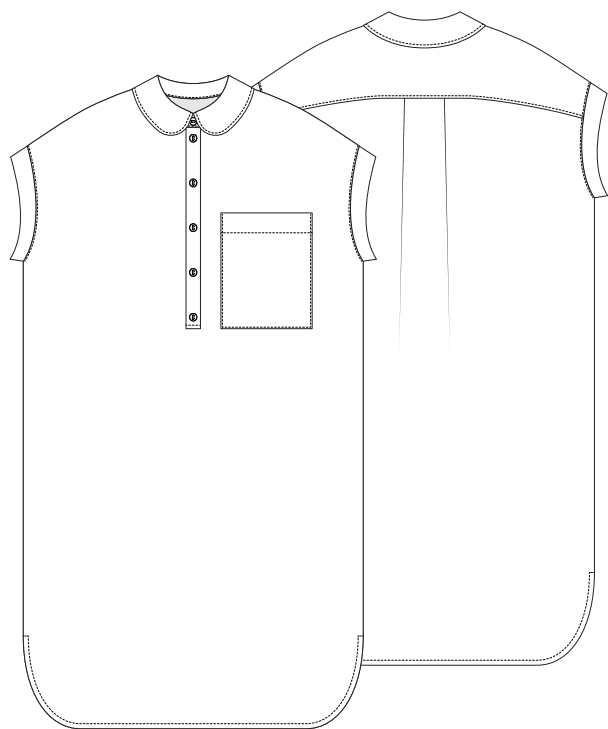
- Lengthen pattern
- Create shaped hem
- Add back yoke seam
- Add centre back pleat
- Draft partial placket
- Draft patch pocket
- Alter collar shape
- Adjust cap sleeve length

PIECES REQUIRED

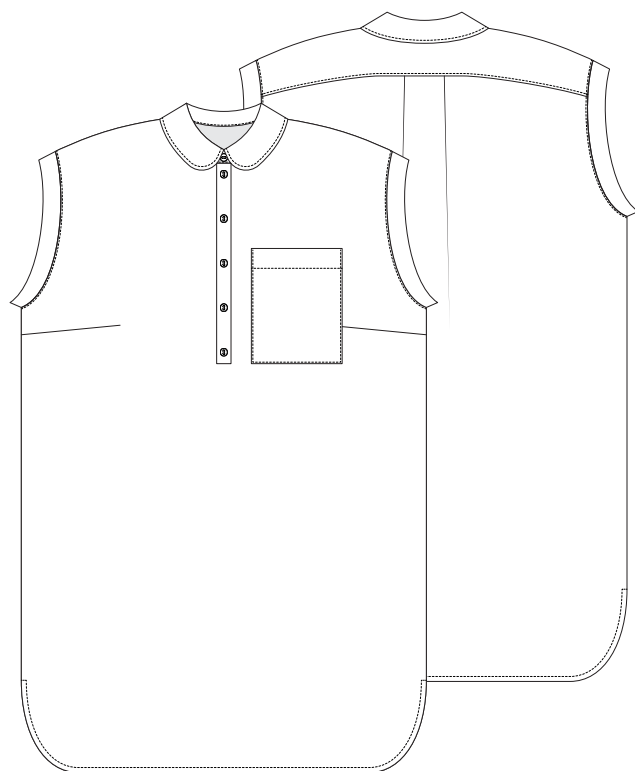
- UPPER FRONT [1]
- LOWER FRONT PANEL [2]
- UPPER BACK [3]
- LOWER BACK PANEL [4]
- STANDARD BUTTON PLACKET [8]
- CAPPED SLEEVE [15]

BEFORE YOU START

- If you have a **Marden shirt** or toile, try on your shirt to get an idea of where you would like your new placket position. You could pin some stay tape on the shirt to get a feel for how it will look.
- Use the **Marden shirt** template (p 110) to draw your design and get a sense of proportions.

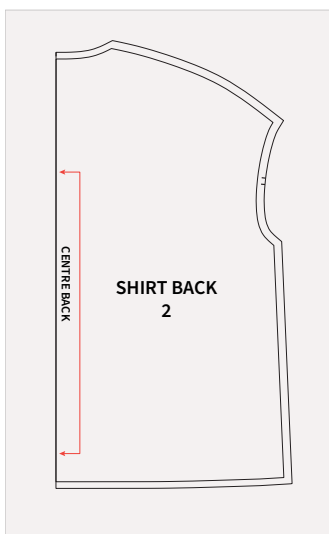
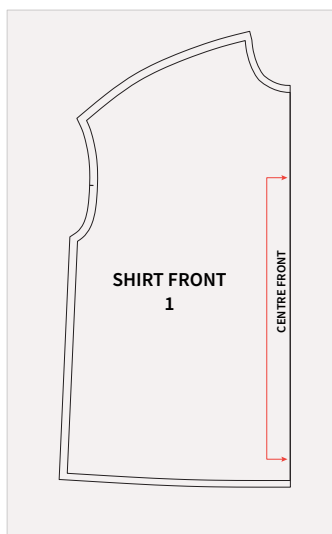


A - J PATTERN



G - P PATTERN

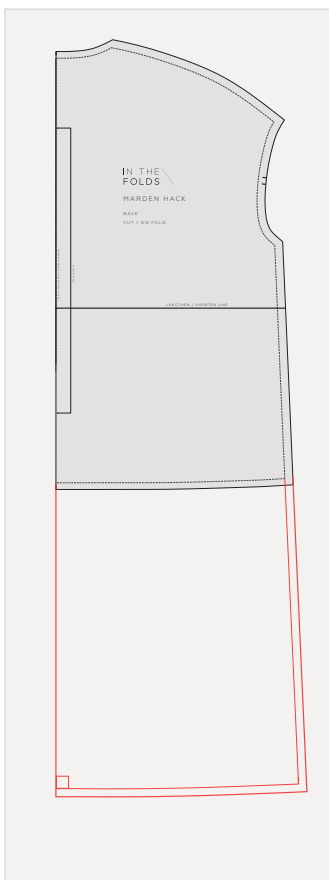
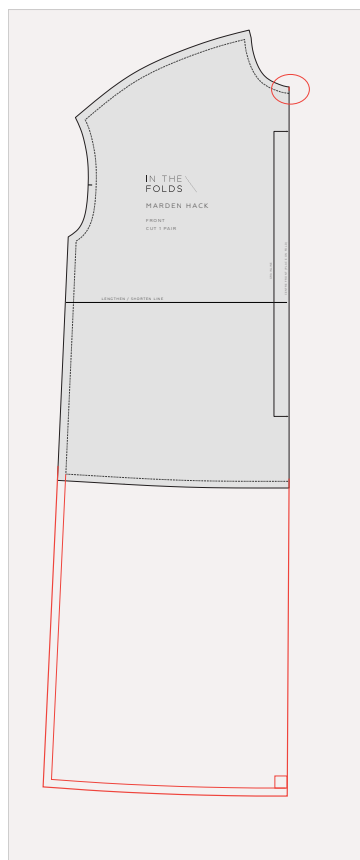
GET STARTED



TO BEGIN

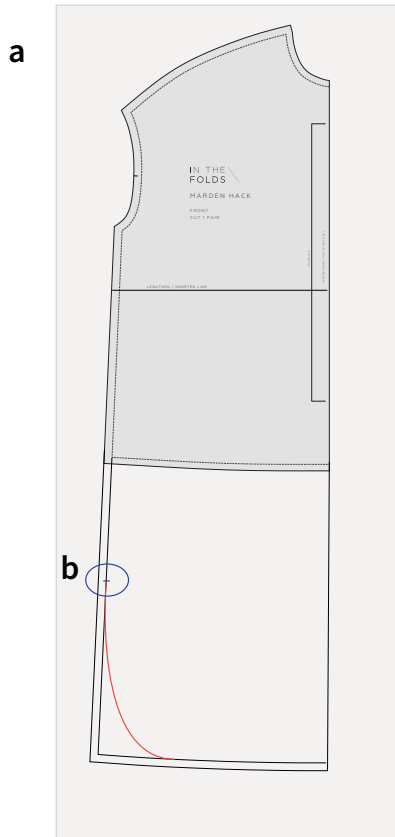
- Remove panel lines (p 41).
- Remove centre front opening (p 41).
- Finalise traced pattern (p 42).

LENGTHEN PATTERN



Lengthen FRONT [1] and BACK [2] to desired length (p 62).

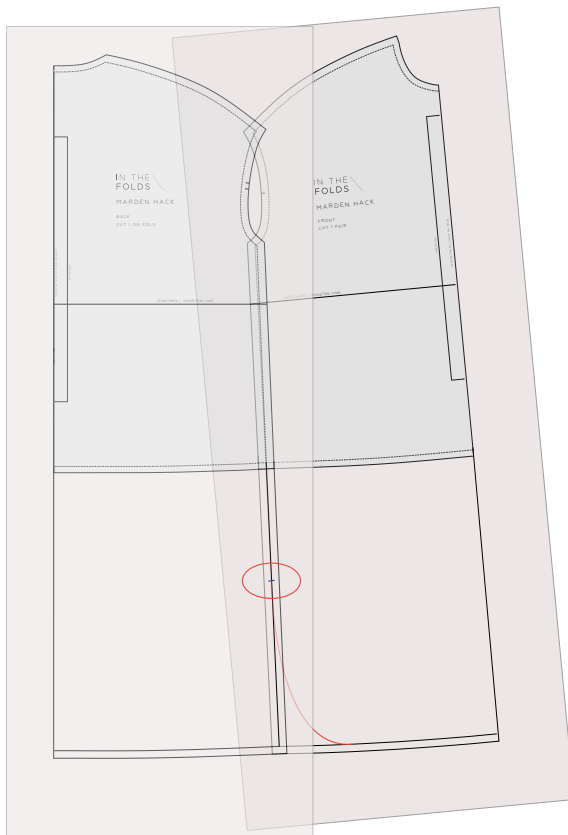
Mark a notch on the CENTRE FRONT neck.



STEP 1

a Create a curved shape at the hem on the FRONT [1], starting at the side seam STITCH LINE and making your way down to the hem STITCH LINE. Where the curve starts on the side seam is how far the opening in the side seam will be, so keep this in mind when drawing the shape. You can hold the pattern piece up to your body to check you are happy with the position of the opening.

b Mark a horizontal notch at the top of the curve on the side seam STITCH LINE.



STEP 2

Place the BACK [2] on top of the FRONT [1], lining up the side seam STITCH LINE on STITCH LINE. Transfer the notch from the FRONT [1] side seam to the BACK [2] side seam.

If your paper is not transparent, put the FRONT on top of the BACK and use a tracing wheel to transfer the notch.



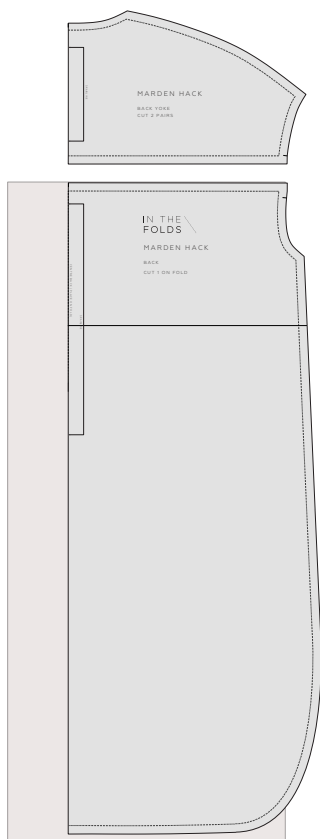
STEP 3

On the BACK [2], create a curved shape at the hem, starting at the notch on the side seam STITCH LINE and making your way down to the hem STITCH LINE.

Add **1cm (3/8in)** seam allowance to the hem curve on the FRONT [1] and BACK [2].

Cut out the pieces, leaving paper attached to the CENTRE BACK section of the BACK (you will need this for creating the centre back pleat).

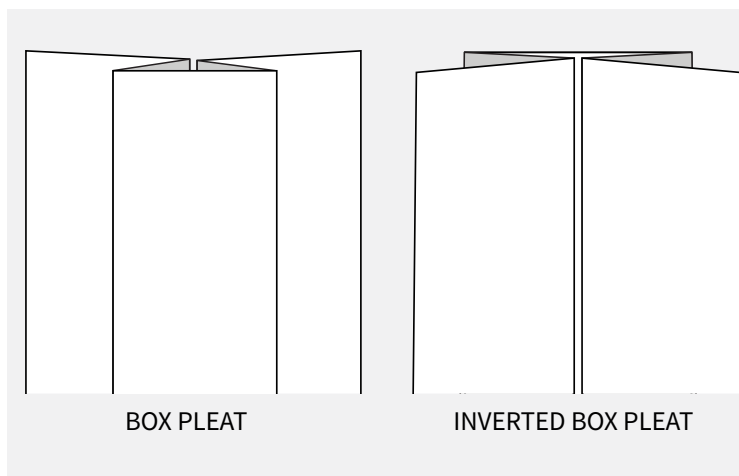
ADD YOKE SEAM



STEP 4

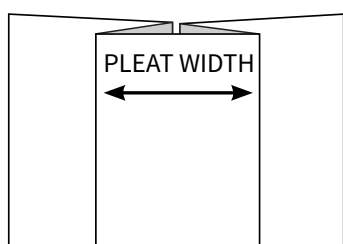
Create yoke seam and separate the BACK into two pieces (p 64). You can cut the paper off the CENTRE BACK on the YOKE.

CREATE CENTRE BACK PLEAT



BOX PLEATS

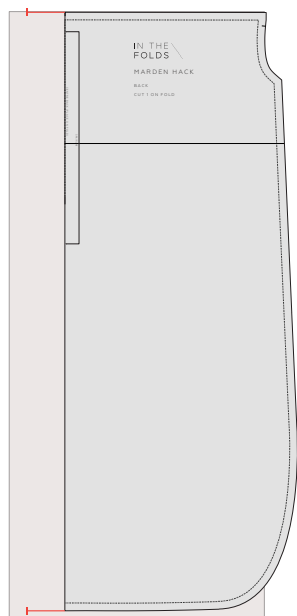
Box pleats and inverted box pleats are drafted in the same way. They are essentially the same - an inverted box pleat is a box pleat turned right side down. Each type creates a different aesthetic.



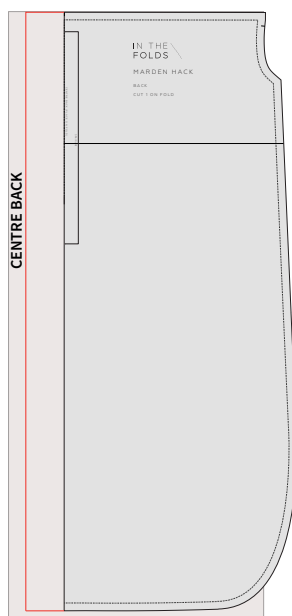
STEP 5

Determine how wide you would like the pleat to be. You may find it helpful to fold some fabric, or even some paper, to work out how wide you would like the pleat.

a



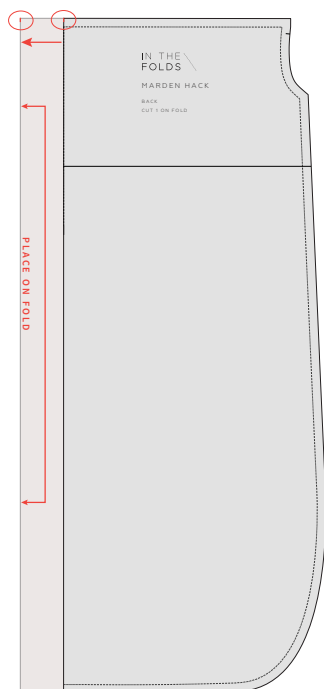
b



STEP 6

a On the BACK, extend the CUT LINES on the yoke seam and hem by the amount of the pleat width (found in STEP 5).

b Join the ends of the lines with a straight line, creating the new CENTRE BACK.



STEP 7

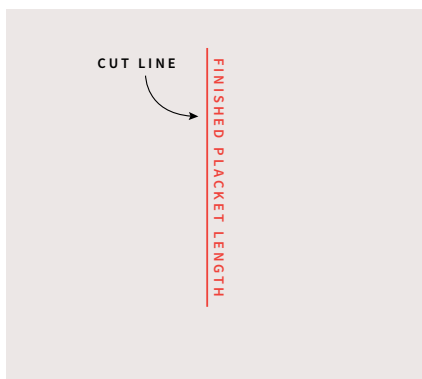
Cut along the new CENTRE BACK. Add a notch on the new CENTRE BACK line and the original CENTRE BACK line. Draw an arrow from the notch to the CENTRE BACK to indicate an inverted box pleat. If you would like a regular box pleat, draw the arrow the opposite way.

Move the grainline to the new CENTRE BACK.

PLACKET

Determine the length of the placket you would like to make. You may find it helpful to hold a tape measure up to your body to work out the desired length.

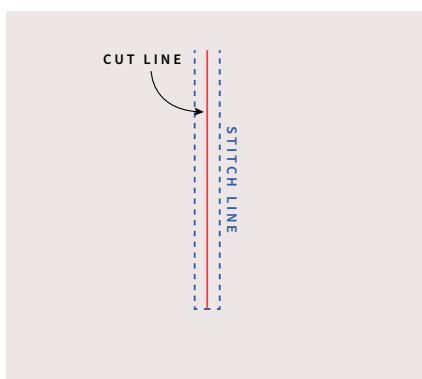
a



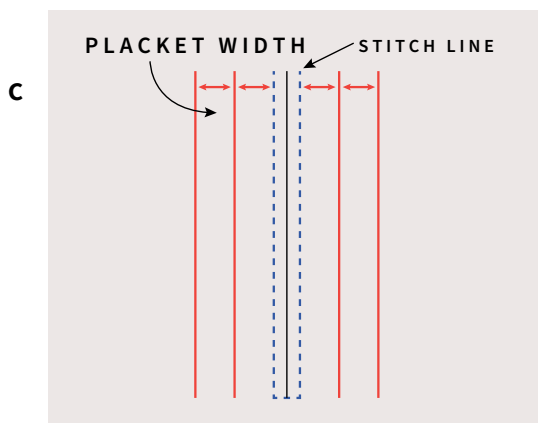
STEP 8

a On a separate piece of paper, draw a vertical line the length of the finished placket in the middle of the paper. This will become the CUT LINE that will create the placket opening.

b

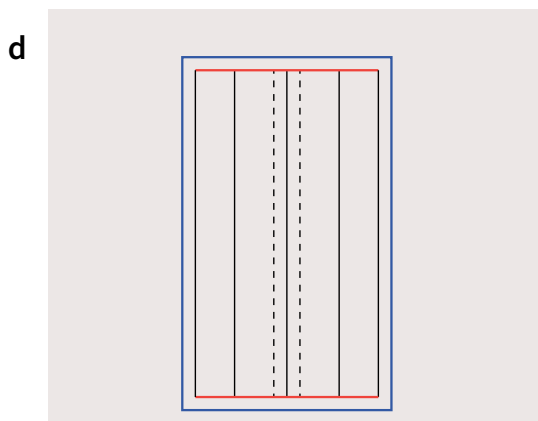


b Mark the STITCH LINE on each side of the CUT LINE, **1cm (3/8in)** away. Join the bottoms of the STITCH LINES across the bottom of the CUT LINE.



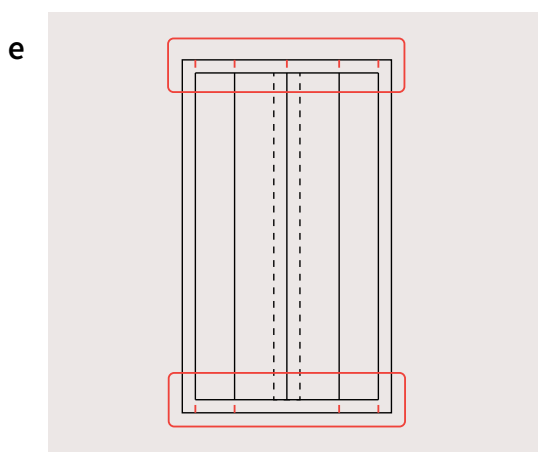
c Determine the width of the finished placket. You can work this out by holding the tape measure up to your body to get an idea of your preference, or by referring to a garment in your wardrobe. In the case of the example, our finished placket will be **3cm (1¼in)** wide.

Measuring from the **STITCH LINE**, mark a line that is parallel to the **STITCH LINE** the placket width away from the **STITCH LINE**. Do this twice on each side.



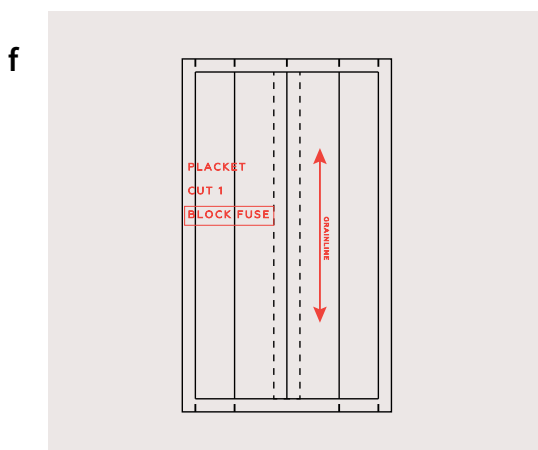
d Join the tops of the lines with a straight line perpendicular to the lines. Repeat on the bottom edge.

Add **1cm (¾in)** seam allowance to all sides.



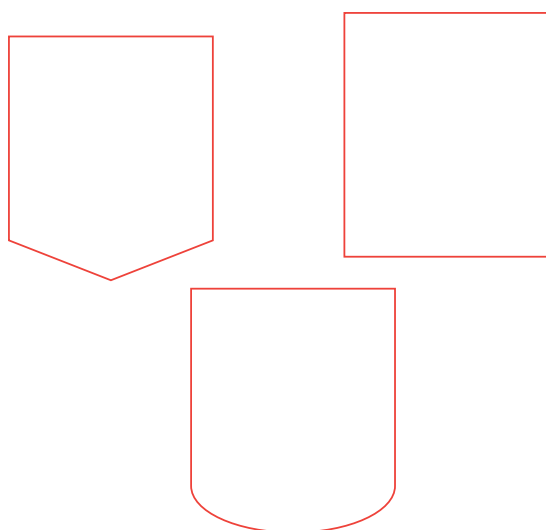
e On the top edge of the piece, add notches to the **CUT LINE** to indicate the placket lines and the **CUT LINE** in the centre.

On the bottom edge, add notches to indicate the placket lines only.



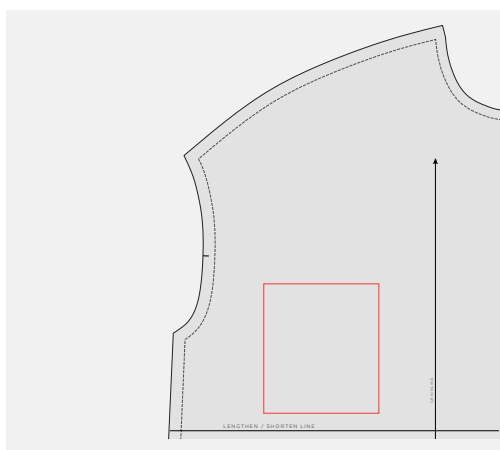
f Mark grainline and add cutting instructions - **PLACKET - CUT 1 - BLOCK FUSE**.

Cut out the piece.



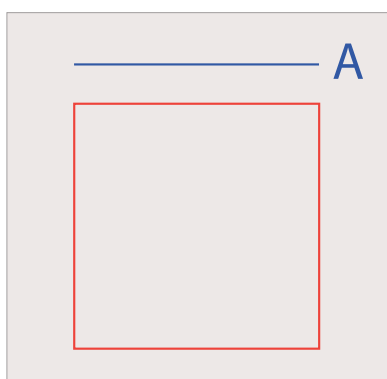
STEP 9

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



Tip

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

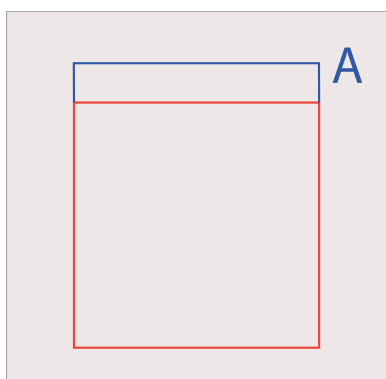


STEP 10

Draw a line parallel to the top edge of the pocket pattern, this will be used to finish the top edge of the pattern with a fold back. You can decide the depth.

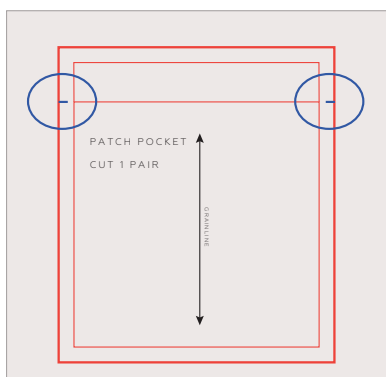
The amount added will be the distance of the topstitching from the top edge.

We will call this line **A**.



STEP 11

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



STEP 12

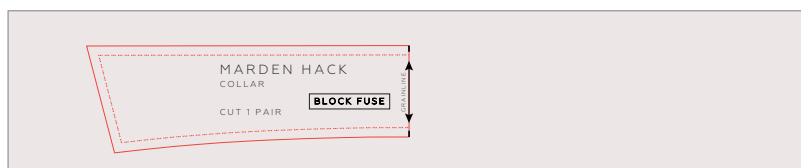
Add **1cm (3/8in)** seam allowance to the pattern (p 18).

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

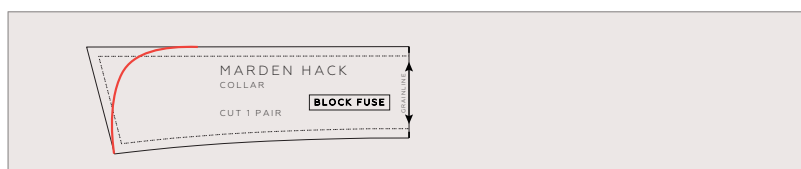
Mark notches to indicate the fold line.

ALTER COLLAR SHAPE

a



b



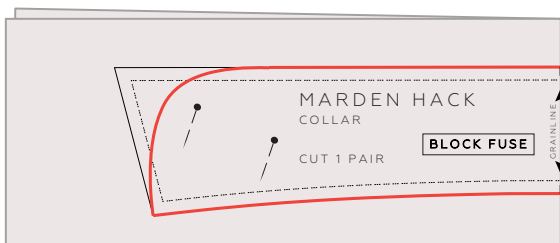
STEP 13

a Trace a copy of half the COLLAR piece, putting the grainline of the piece in the centre of the paper.

b Draw a smooth curve over the point of the collar to create the new collar shape.

Tip

Wrap the COLLAR piece around your neck or around the neck of a mannequin to get an idea of what the new collar shape will look like. Adjust if necessary.



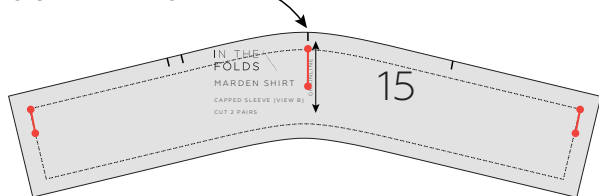
STEP 14

Fold the paper in half along the grainline with the pattern piece on the outside. Pin in place. Cut out new collar shape to create new piece.

ADJUST SLEEVE LENGTH

Determine the length of the capped sleeves you would like to make. You may find it helpful to hold a tape measure up to your shoulder to work out the desired length.

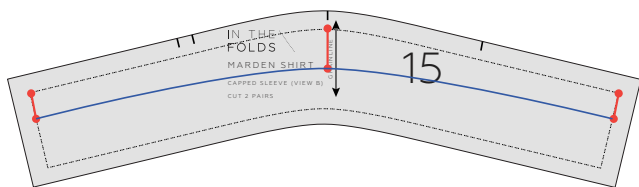
SHOULDER POINT



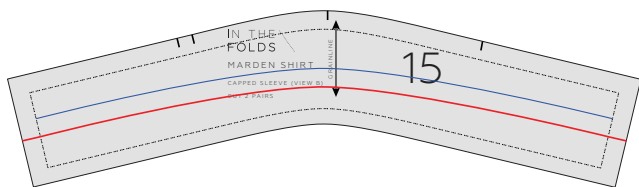
STEP 15

a Trace a copy of the CAPPED SLEEVE [15]. At the shoulder point on the sleeve (indicated by the centre notch) draw a line the length of the desired finished sleeve length, measuring from the STITCH LINE.

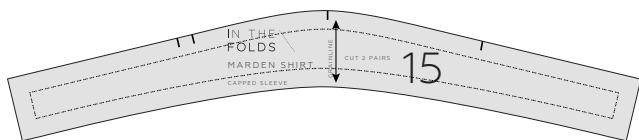
The sleeve may be the same length at the underarm point as it is at the shoulder, or you may choose to make it narrower. In the example, we made the shoulder length **2.5cm (1in)** and the seam at the underarm **1.5cm (5/8in)**.



b Join the bottoms of the lines with a smooth curve.

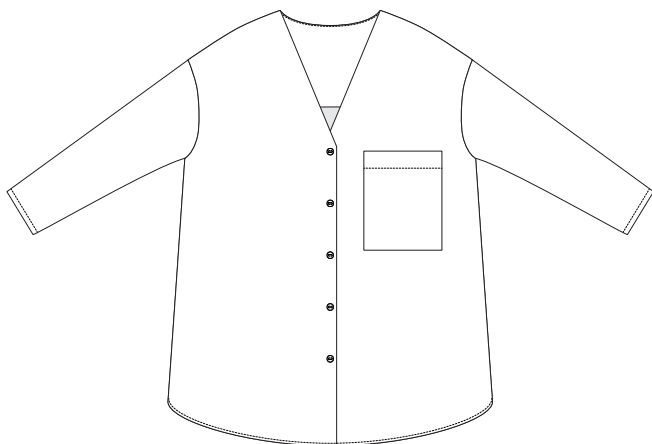


c Add **1cm (3/8in)** seam allowance to the line.

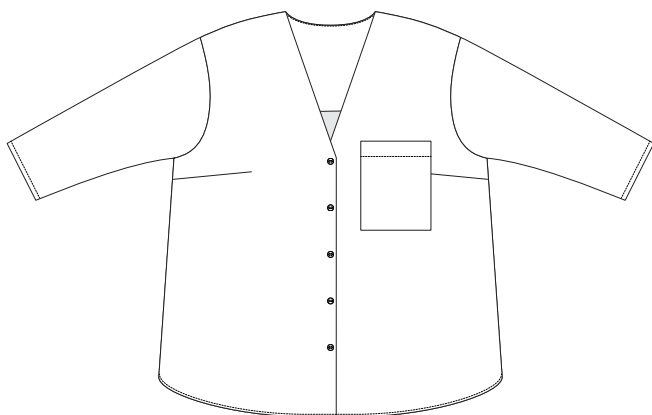


d Cut through the new CUT LINE and move any pattern markings that may be lost.

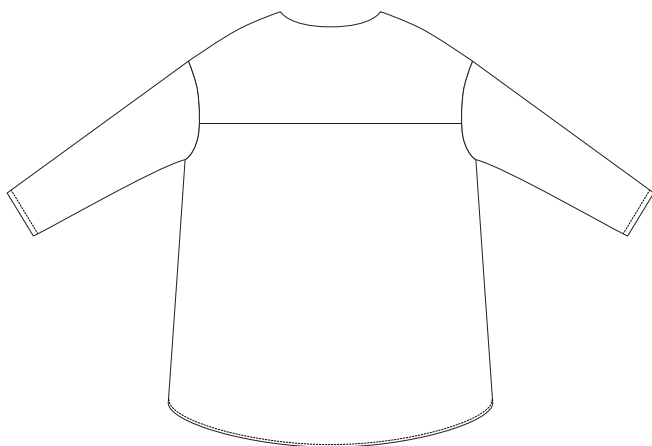
HACK 7



FRONT (A - J PATTERN)



FRONT (G - P PATTERN)



BACK (BOTH PATTERNS)

SKILL LEVEL



GARMENT DESCRIPTION

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

TECHNIQUES

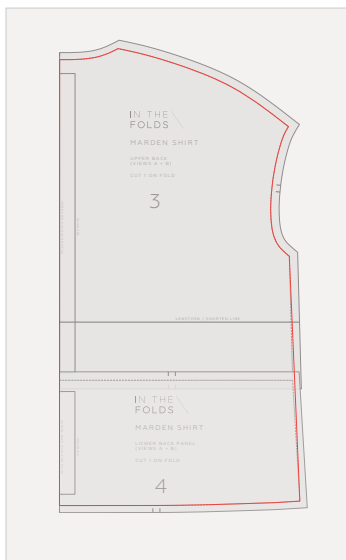
- Remove panel lines
- Create grown-on placket
- Create V-neck
- Add back yoke seam
- Create regular sleeve from sleeve with cuff and placket
- Drafting facing (to work with button placket)

PIECES REQUIRED

- UPPER FRONT [1]
- LOWER FRONT PANEL [2]
- UPPER BACK [3]
- LOWER BACK PANEL [4]
- SLEEVE [5]
- SLEEVE CUFF [7]

BEFORE YOU START

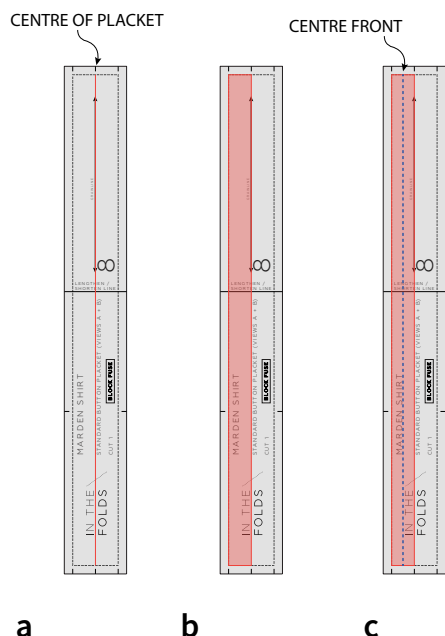
- If you have a **Marden shirt** or toile, try on your shirt to get an idea of the depth of the V-neck and the back yoke position. You could pin some stay tape on the shirt to get a feel for how it will look.
- Use the **Marden shirt** template (p 110) to draw your design and get a sense of proportions.



TO BEGIN

- Remove the panel lines (p 41).

MARK CENTRE FRONT ON PLACKET



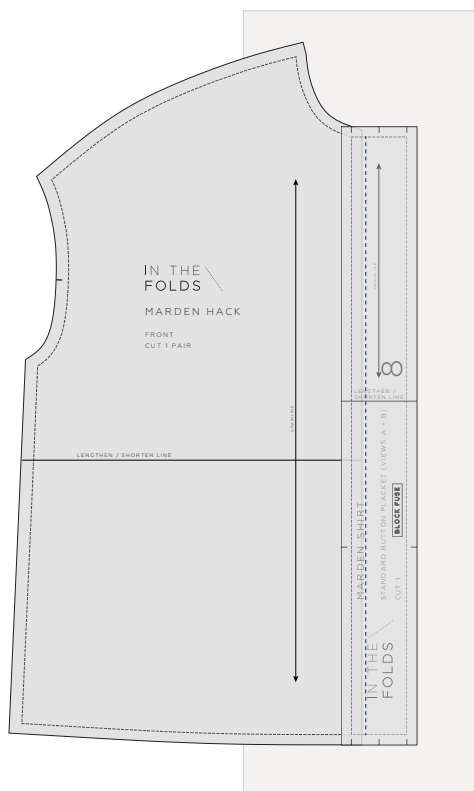
As the original pattern has a button placket, the CENTRE FRONT is in the centre of the button placket. For this design, we will remove the CENTRE FRONT opening and cut the FRONT on the fold. We need to transfer the CENTRE FRONT position onto the FRONT.

STEP 1

a To work out how much to add to the FRONT, draw a vertical line through the centre of the STANDARD BUTTON PLACKET [8] using the notches. The distance between the STITCH LINE on one side and the centre line is the width of the finished placket (**b**).

c Measure the width of the finished placket. Divide by 2 to find the CENTRE FRONT position. You don't need to mark this on the pattern, you just need to know the distance between the centre line and the CENTRE FRONT. In the case of the **Marden shirt pattern**, this distance is **1.35cm (1/2in)**.

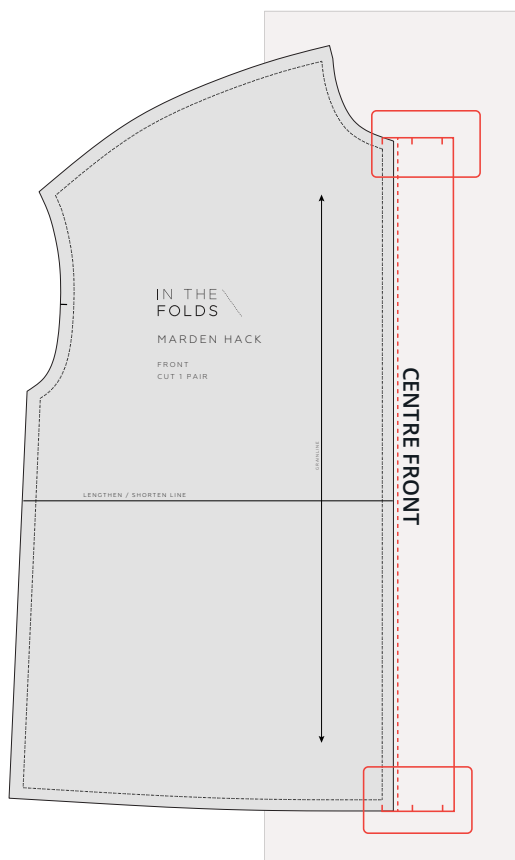
ATTACH BUTTON PLACKET TO FRONT



STEP 2

Lay some paper behind the FRONT [1]. Tape it in place.

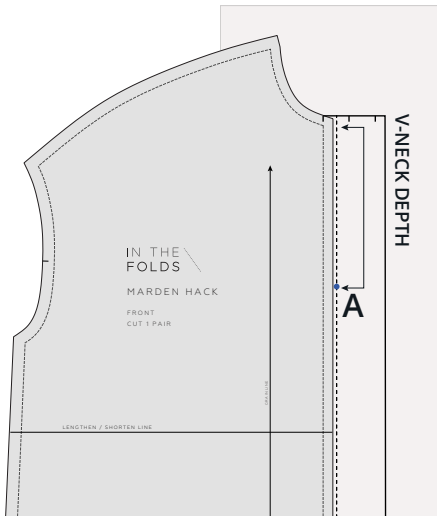
Lay the STANDARD BUTTON PLACKET [8] on top of the FRONT [1] pattern to create a grown-on placket. Overlap the STITCH LINES to remove the seam allowance and temporarily tape in place.



STEP 3

Use the placket to transfer the markings onto the FRONT [1], you can use a tracing wheel to indicate the key areas, including the CENTRE FRONT, and use a ruler to ensure the lines are perpendicular to the front line.

Add notches at the top and the bottom to indicate the FOLD LINES.

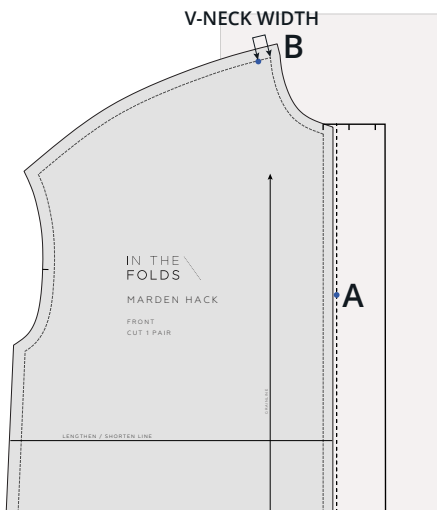


STEP 4

Determine the depth of the V-neck. Hold the pattern up to your body to check the depth. You can also reference other patterns or garments in your wardrobe if you have a V-neck you love.

Take the FRONT [1] pattern piece and measure down from the STITCH LINE of the neckline on the CENTRE FRONT line and mark the finished depth of your V-neck. We will call this point **A**.

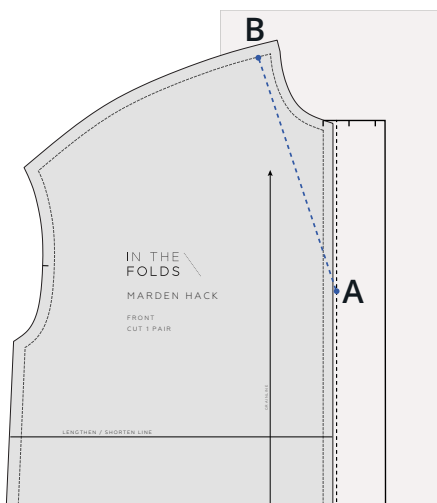
In our example, we have marked point **A** at **16cm (6¼in)** down from the neckline STITCH LINE.



STEP 5

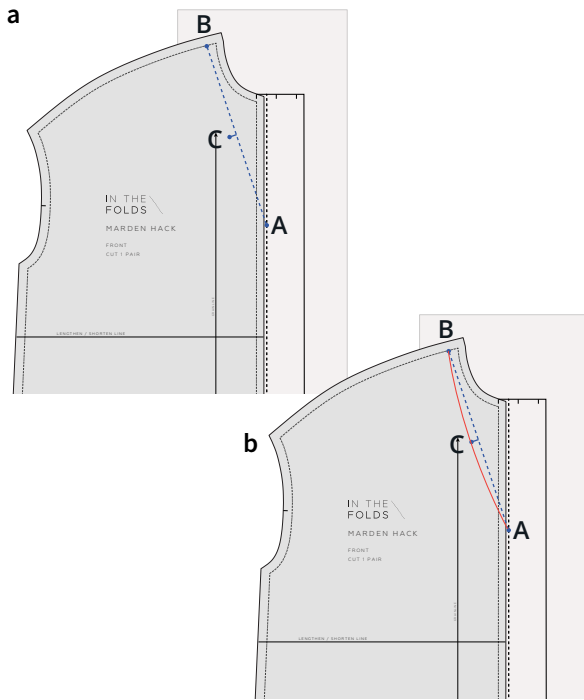
Measure outwards from the point where the shoulder STITCH LINE intersects with the neckline STITCH LINE and mark the finished width of your V-neck. Again, you can hold the pattern up to your body to check.

We will call this point **B**.



STEP 6

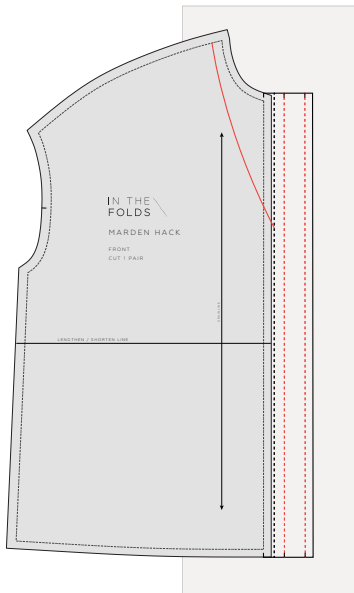
With a ruler, draw a faint broken line from point **A** to point **B**. We will use this as a guideline when drawing our V-neck.



STEP 7

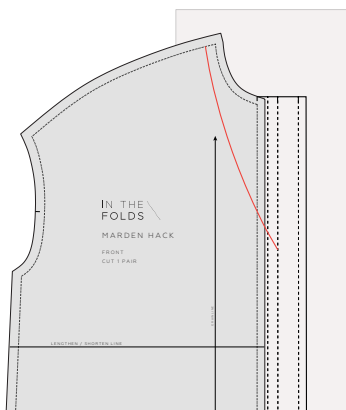
a Find the halfway point of the line marked in STEP 6 and mark a point. From this point, draw a **1cm (3/8in)** line towards the armhole, perpendicular to the dashed line. We will call the end of this line point **C**.

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



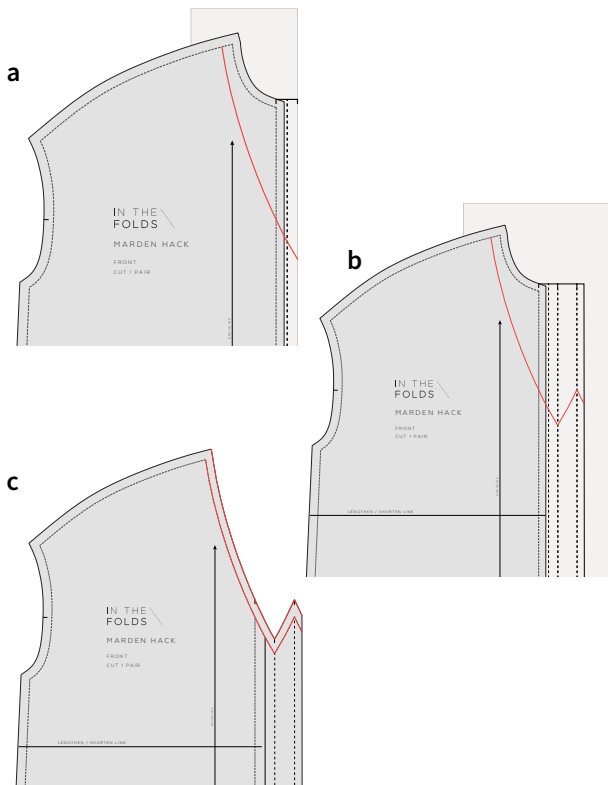
STEP 8

Using the notches at the top and bottom of the placket, draw in the middle placket line and the stitch line of the outer edge.



STEP 9

Extend the neck curve down from point **A**, to reach the middle placket line. This will become the edge of the finished placket.



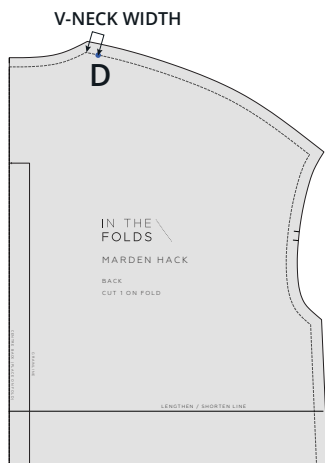
STEP 10

a Fold the placket (toward the back of the paper) at the outside STITCH LINE and then at the middle placket line (finished placket edge). This will mimic how the placket is sewn.

Using a tracing wheel, trace the neckline onto the folded placket.

b Draw in the lines from the tracing wheel to finish the placket shaping.

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

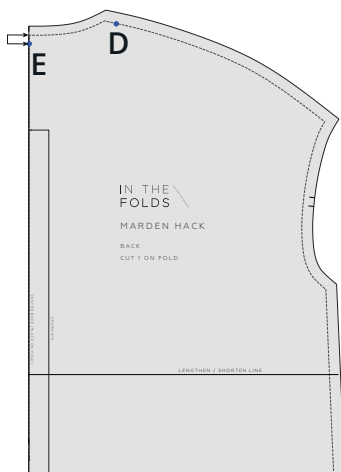


STEP 11

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

Take the BACK [2] pattern piece.

Using the same distance as in STEP 5, measure outwards from the point where the shoulder STITCH LINE intersects with the neckline STITCH LINE and mark the finished width of your V-neck. We will call this point **D**.



STEP 12

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

We will call this point **E**.

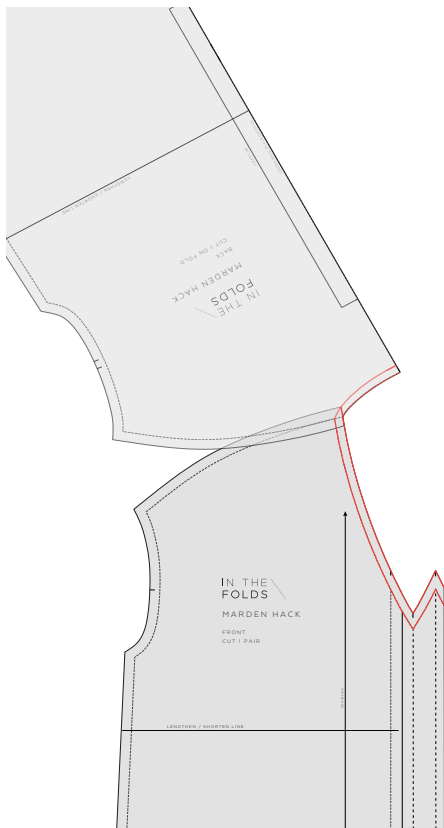


STEP 13

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

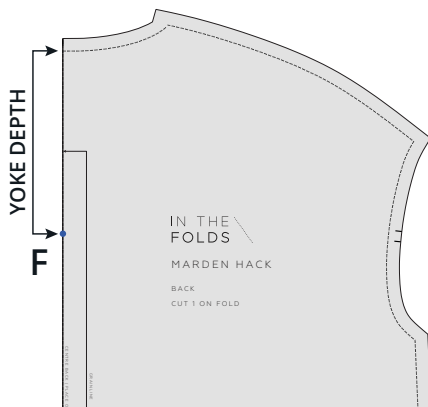
b Draw a new neckline, joining point **D** and point **E**. A French curve will help you get a nice smooth curve.

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



STEP 14

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

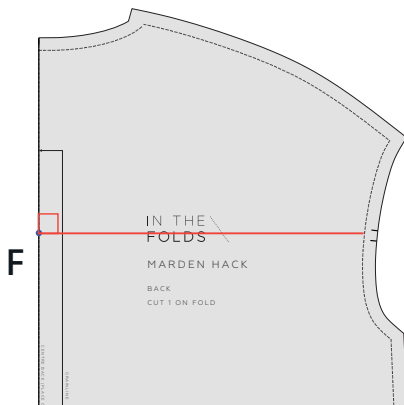


STEP 15

Take the BACK [2] pattern piece. Consider where you would like your back yoke seam to sit in relation to the back neckline. You can reference other patterns or garments in your wardrobe if you have any yokes you love.

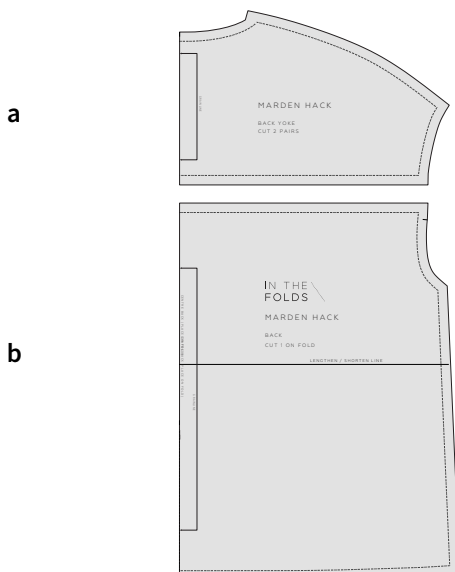
Measure down from the STITCH LINE of the neckline on the CENTRE BACK line and mark the finished depth of your yoke. We will call this point **F**.

In our example, we have marked point **F** at **18cm (7in)** down from the neckline STITCH LINE.



STEP 16

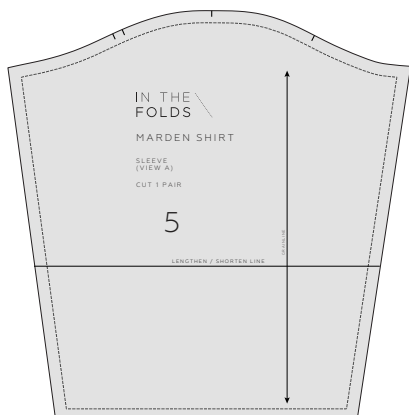
Square across at the CENTRE BACK from point **F** until the line meets the armhole.



STEP 17

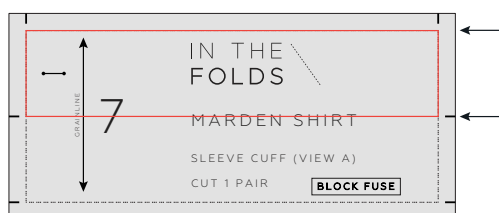
a Trace the yoke onto a separate piece of pattern paper. Add **1.2cm (½in)** seam allowance to the yoke seam. Draw on the grainline, keeping it parallel to the CENTRE BACK. Add pattern label and cutting instructions. Cut out the piece.

b On the lower panel, add **1.2cm (½in)** seam allowance to the yoke seam and cut off the excess paper.



STEP 18

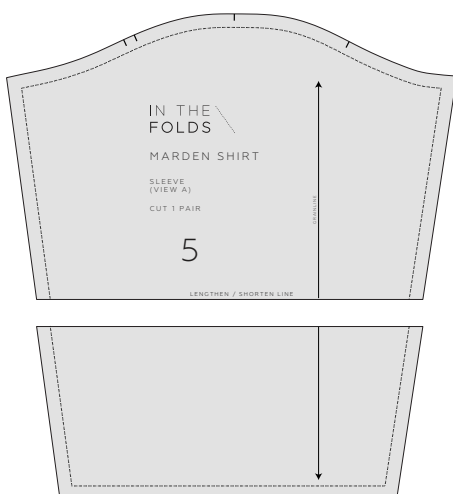
Trace the SLEEVE [5] pattern and leave off the placket and pleat markings.



STEP 19

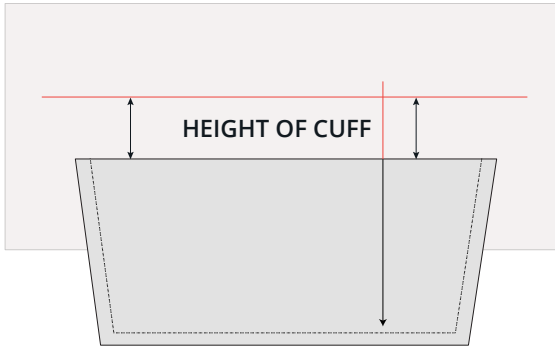
Take SLEEVE CUFF [7] and measure the finished height (the distance between the middle notch and top STITCH LINE).

This will be the amount to add to the SLEEVE [5].



STEP 20

We will lengthen the sleeve by the height of the cuff to account for removing it. Cut through the sleeve LENGTHEN/SHORTEN line or draw your own perpendicular to the grainline.

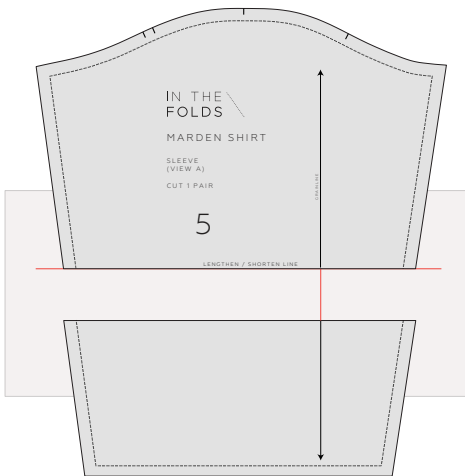


STEP 21

Lay paper underneath the bottom of the pattern and tape in place.

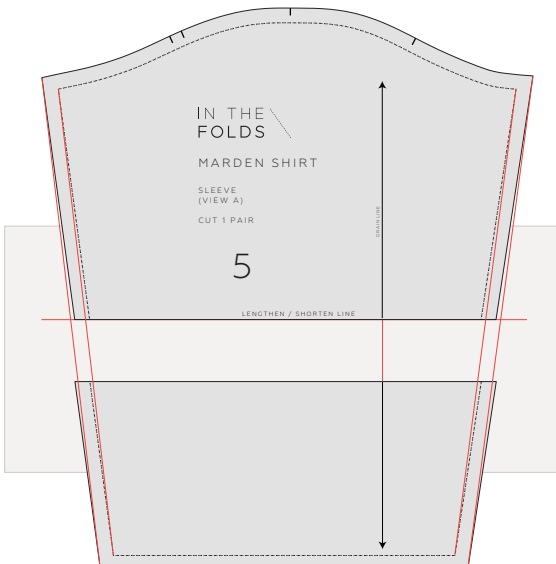
Draw a line parallel to the LENGTHEN/SHORTEN line. The distance should be the height of the finished cuff found in STEP 19.

Extend the grainline onto the paper. We will use this to align the top of the sleeve.



STEP 22

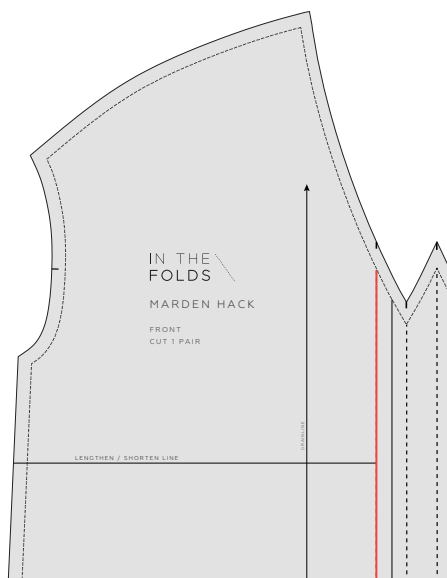
Place the top of the sleeve on the top line, using the grainline to align the pieces. Tape in place.



STEP 23

True the underarm seams by joining the top and bottom STITCH and CUT LINES with straight lines. Cut along the new CUT LINES to remove excess paper.

DRAFT A NECK FACING



STEP 24

The neck facing will sew into the placket, so rather than trace a facing that is the whole shape of the neckline, it should stop at the placket stitch line.

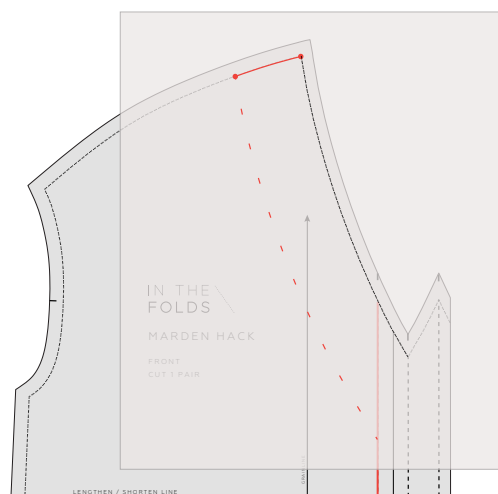
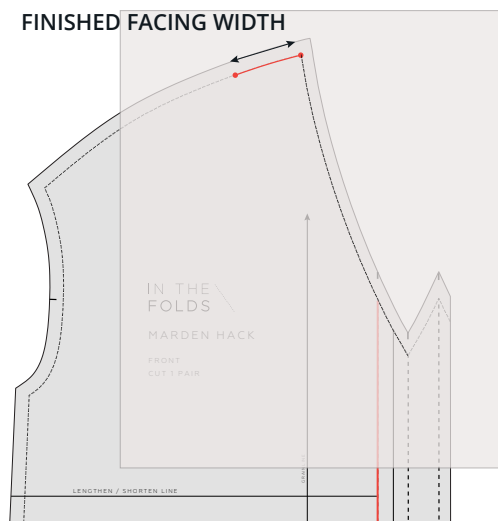
Draw in the STITCH LINE if it isn't already on the pattern.

STEP 25

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

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

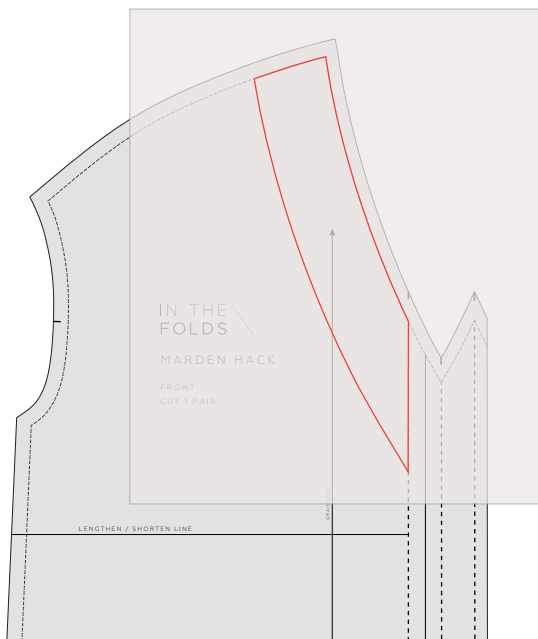
Measuring along the shoulder STITCH LINE from the neckline edge, mark the finished width of the facing with a straight line.



STEP 26

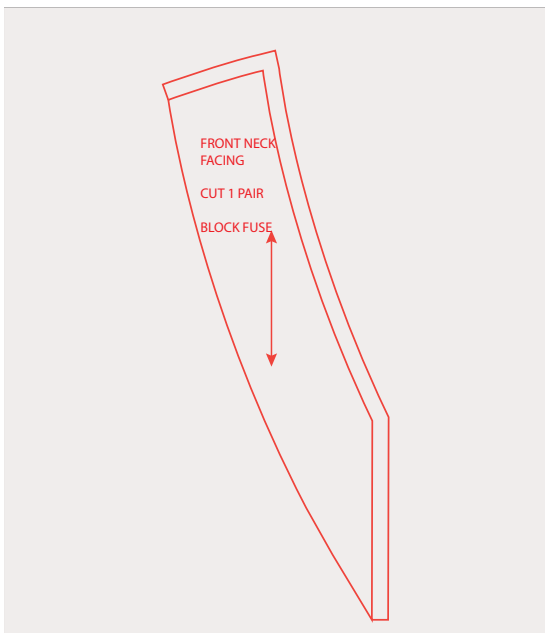
Measuring from the neckline STITCH LINE, mark the facing width in regular intervals.

Continue marking the edge of the facing until you reach the placket STITCH LINE marked in STEP 24.



STEP 27

Join the broken line with a smooth curve.



STEP 28

Add **1.2cm (½in)** seam allowance to the shoulder seam, neckline and front edge (p 18). Seam allowance does not need to be added to the outer edge of the facing unless you plan to use a seam finish that requires seam allowance - for example, turning under the facing edge. If overlocking or binding, seam allowance is not required.

Add grainline and cutting instructions - **FRONT NECK FACING - CUT 1 PAIR - BLOCK FUSE**. Cut out the pattern piece.

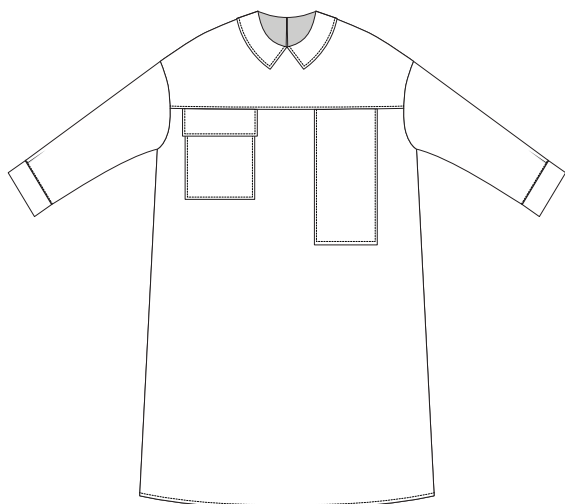
If you have a back yoke, you do not need to draft a back facing. Instead, the front facing can sew into the back yoke.

Sewing note

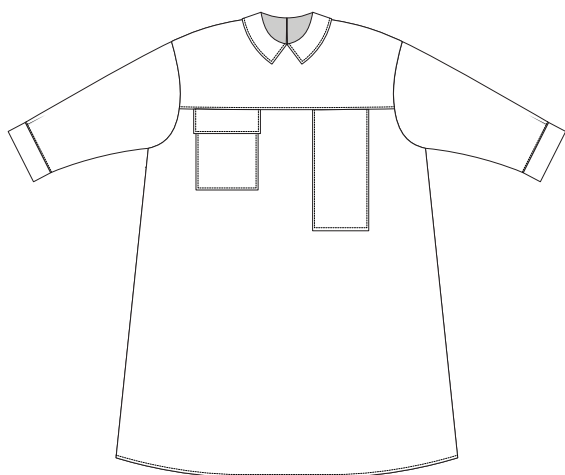
When sewing a facing, you can attach it to the seam allowances by hand, stitch through the ditch of the seams, or even stitch around the edge to add a topstitching detail to the garment.

Stitch the front facing into the placket stitching at the front and into the yoke at the shoulder seam.

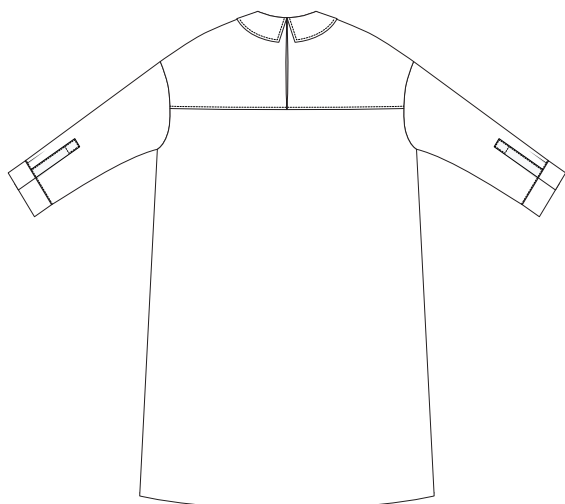
HACK 8



FRONT (A - J PATTERN)



FRONT (G - P PATTERN)



BACK (BOTH PATTERNS)

SKILL LEVEL



GARMENT DESCRIPTION

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

TECHNIQUES

- Create alternate panel line
- Create patch pockets with flap
- Create a Peter Pan collar
- Alter cuff shape

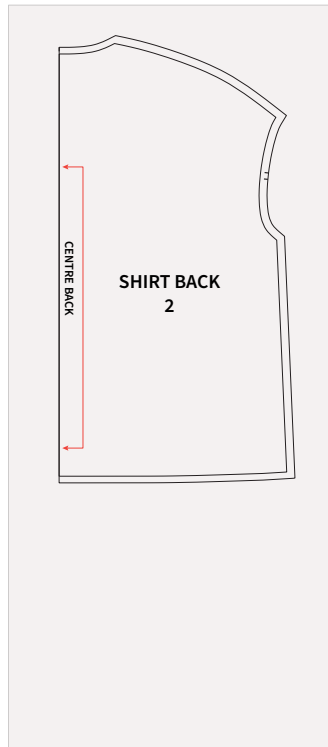
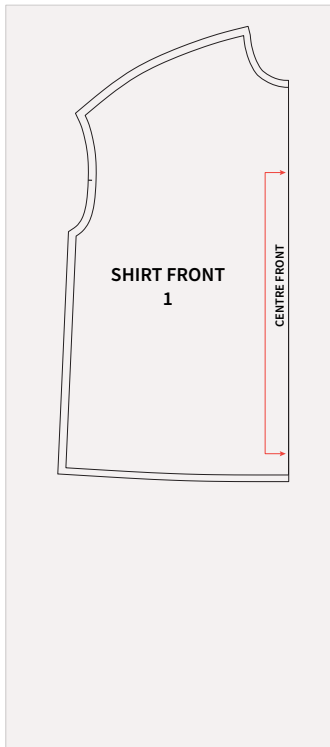
PIECES REQUIRED

- UPPER FRONT [1]
- LOWER FRONT PANEL [2]
- UPPER BACK [3]
- LOWER BACK PANEL [4]
- SLEEVE [5]
- SLEEVE PLACKET [6]
- SLEEVE CUFF [7]

BEFORE YOU START

- If you have a **Marden shirt** or toile, try on your shirt to get an idea of how much length to add and where you would like your new seam lines. You could pin some stay tape on the shirt to get a feel for how it will look.
- Use the **Marden shirt** template (p 110) to draw your design and get a sense of proportions.

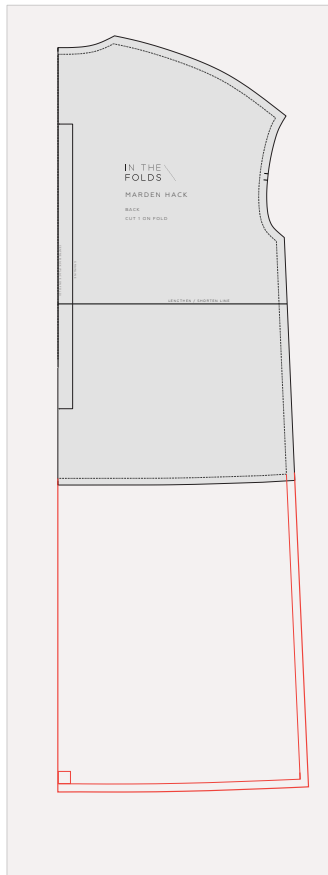
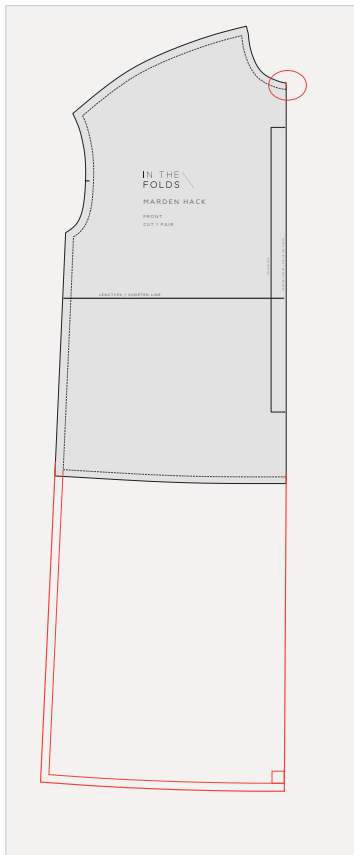
GET STARTED



TO BEGIN

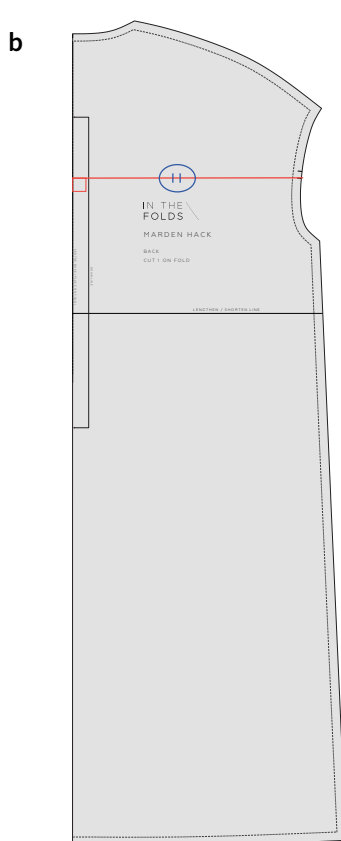
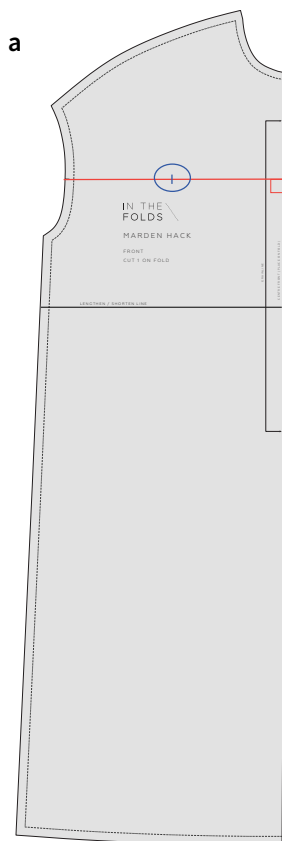
- Trace the FRONT and BACK pattern pieces on paper long enough to add length to create dress pieces.
- Remove panel lines (p 41).
- Remove centre front opening (p 41).
- Finalise traced pattern (p 42).

LENGTHEN PATTERN



Lengthen FRONT [1] and BACK [2] to desired length (p 62).

Mark a notch on the CENTRE FRONT neck.



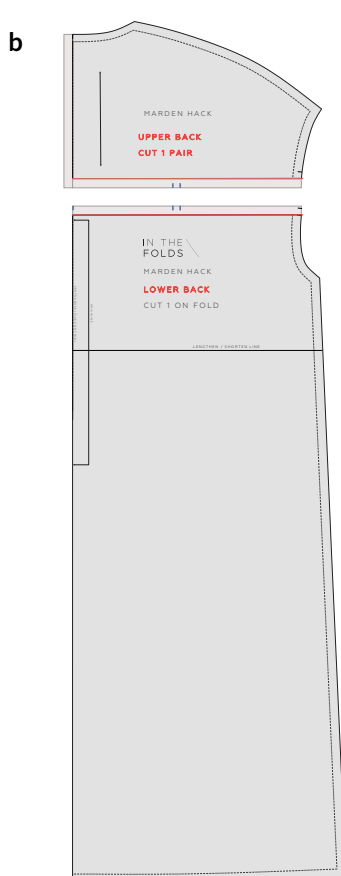
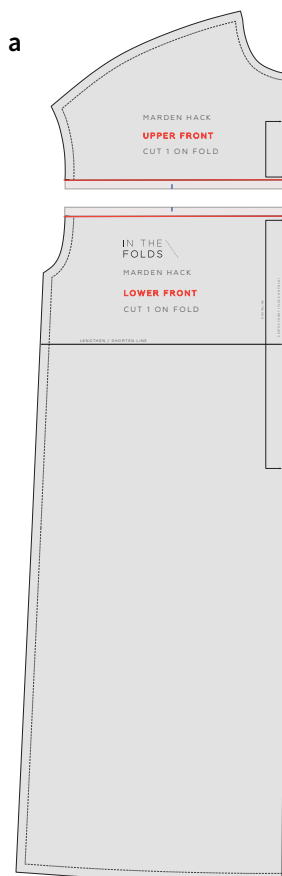
STEP 1

a On the FRONT [1], draw a line that is perpendicular to the CENTRE FRONT and cuts through the armhole notch.

Mark a single notch around the centre of the line. This is a 'balance notch' and will help you line up the pieces correctly.

b On the BACK [2], draw a line that is perpendicular to the CENTRE BACK and cuts through the lower armhole notch.

Mark a double notch (the lines should be about **1cm / 3/8in** apart) around the centre of the line. This is a 'balance notch' and will help you line up the pieces correctly.



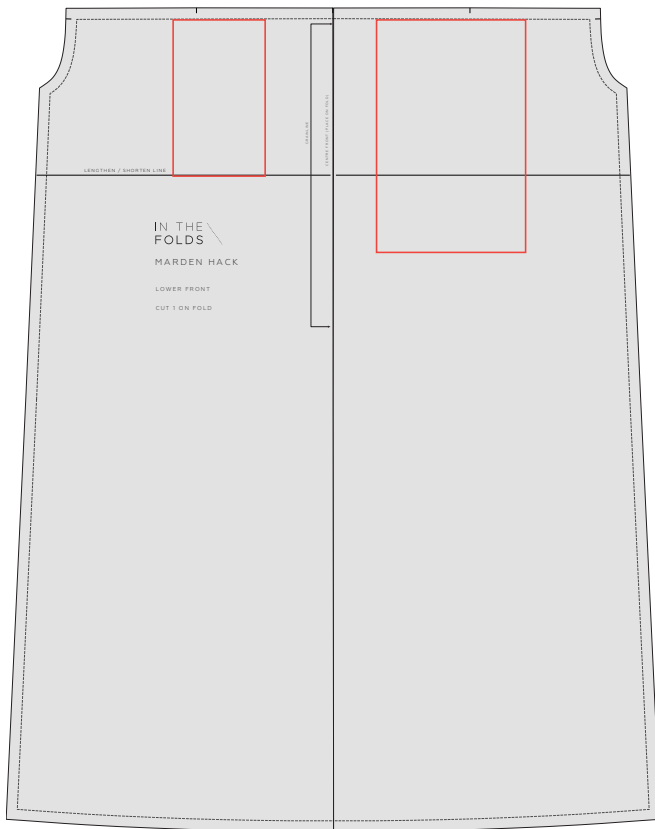
STEP 2

a Cut along the panel line on the FRONT [1]. Add **1.2cm (1/2in)** seam allowance to each side. Move the notch to the new CUT LINE. Add a notch at the CENTRE FRONT on the panel line on both pieces. Update the name on each pattern piece.

b Cut along the panel line on the BACK [2]. Add **1.2cm (1/2in)** seam allowance to each side. Move the notch to the new CUT LINE. Add a notch at the CENTRE BACK on the lower panel.

Add **1cm (3/8in)** seam allowance along CENTRE BACK. Update the name on each pattern piece.

CREATE POCKET PIECES



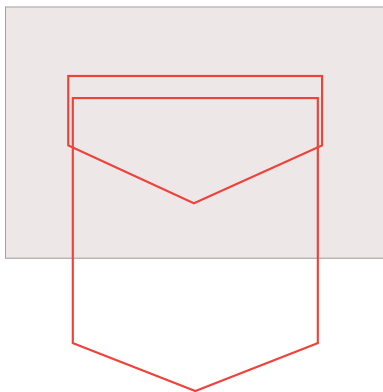
STEP 3

The pockets on this design are two different sizes. To determine the size of the finished pockets, create a full front piece so you can experiment with pocket size.

Draw the pocket shapes on the LOWER FRONT. The tops of the pockets need to meet the panel STITCH LINE. Hold the pattern piece up to your body to get an idea of how the size and placement will look on your body.

Draft the patch pockets (p 86).

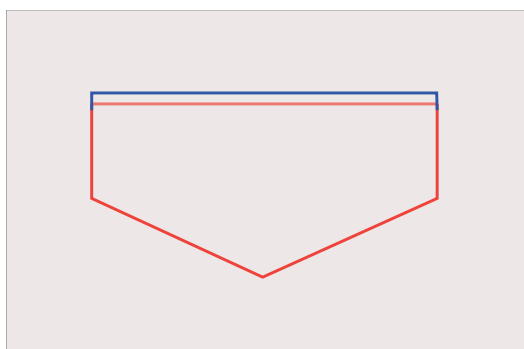
POCKET FLAP



STEP 4

a Draw the shape of the finished pocket flap using your pocket as a guide. It can be any shape you like.

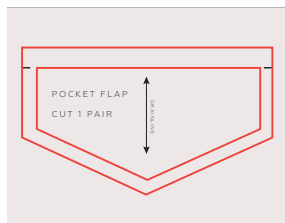
It can help to draw the shape in reference to the pocket pattern so you check that the scale and position works well. Traditionally, the pocket flap is **5mm (1/4 in)** wider than the pocket to make sure that it covers the pocket fully once sewn.



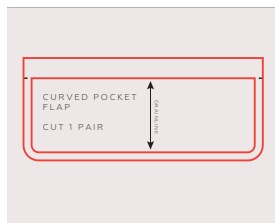
STEP 5

Draw a parallel line **5mm (¼ in)** above the top edge of the pocket flap, this is added to allow for the roll back of the pocket flap. This is your new **STITCH LINE**. Join it to the outer edges of the pocket flap.

a



b



STEP 6

a Add **1cm (¾ in)** seam allowance to the pattern.

Add a grainline to the pattern parallel to the pocket grainline.

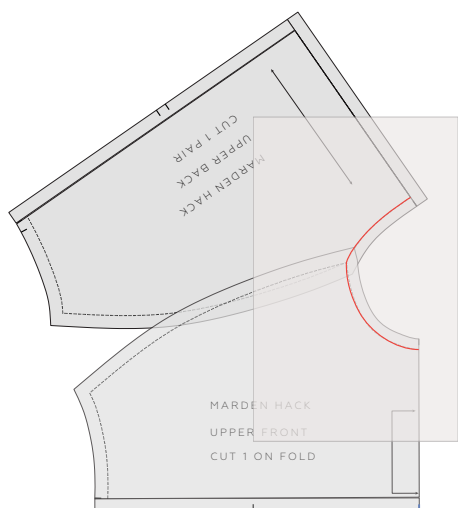
b For a curved pattern, you only need to add **6mm (¼ in)** to the edge of the pattern that will be bagged out.

PETER PAN COLLAR



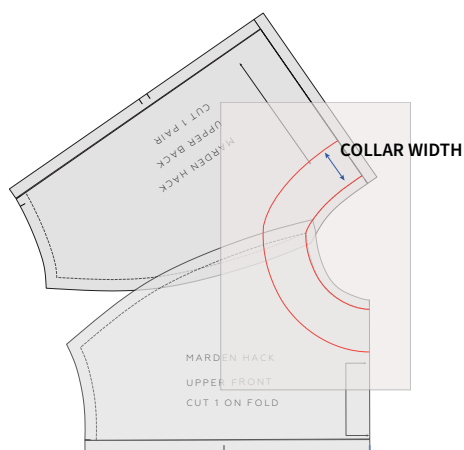
STEP 7

Take the **UPPER FRONT** and **UPPER BACK** pieces and line them up at the shoulder **STITCH LINE** on the neckline side. Overlap them so that there is about a **6mm (¼ in)** gap between the **STITCH LINES**. Hold in place with a small piece of tape.



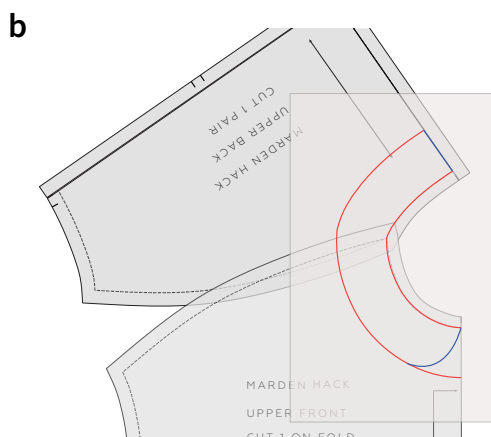
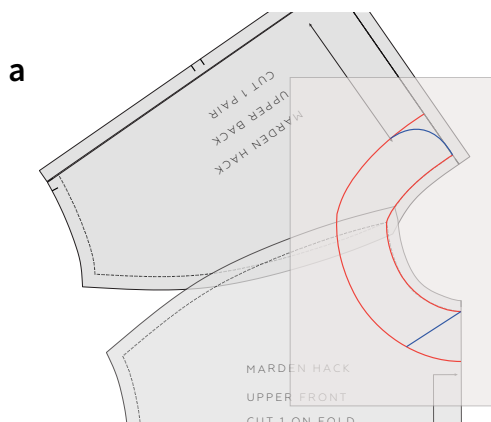
STEP 8

On a separate piece of pattern paper, trace the neckline **STITCH LINE**.



STEP 9

Draw a second line, parallel to the first, the width of the finished collar. The width is up to you. For the example, we made ours **4.5cm (1¾in)**.



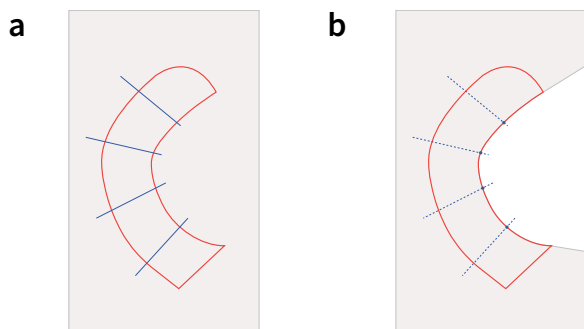
STEP 10

a Decide what shape you would like the collar to be at the CENTRE FRONT and CENTRE BACK. For this design, as the opening is at the CENTRE BACK, we made the back of the collar round. If the opening was at the CENTRE FRONT, the collar could be cut on the fold on the CENTRE BACK (**b**). You may choose for the collar to come to a point (**a**) at the front or be a curve (**b**).

Remove the collar draft from the pattern pieces.

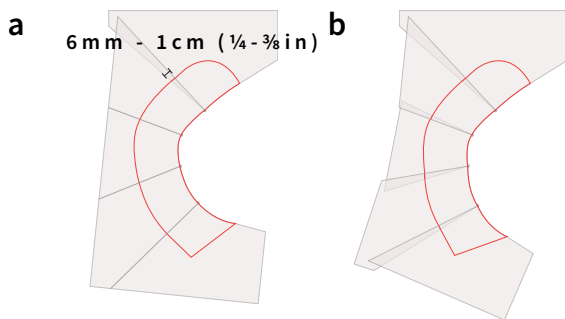
STEP 11

This step is optional. You can keep the pattern piece as it is, but you may choose to toile it to check your preference. The following step removes some width from the outer edge of the collar which gives it a bit more body. If you would prefer not to do this, move to STEP 13.



a Draw 4 slash lines through the collar piece, following the shape of the piece.

b Cut along the inner edge of the collar. Paper on this side needs to be removed so that you can slash and spread the collar.

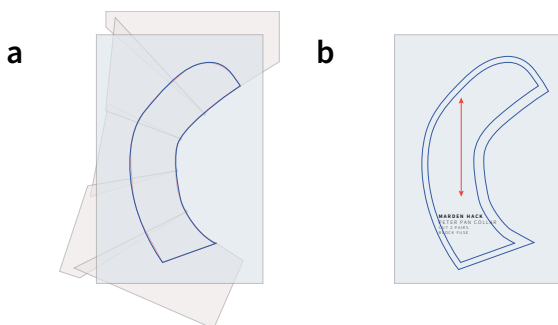


STEP 12

a Cut through the first slash line (it doesn't matter which line you start with) from the outer edge to the inner edge. Stop when you get 1-2mm from the inner edge, creating a small "hinge" of paper.

Overlap the outer edge by **6mm-1cm (1/4in-3/8in)** and tape in place. This may take some experimentation. You can play around with the amounts and then hold the collar up to your neck to get an idea of the result (after cutting and overlapping each slash line).

b Repeat for all slash lines.



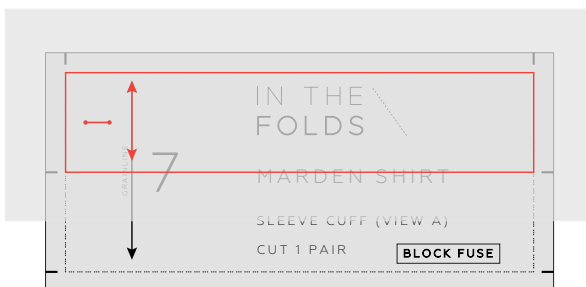
STEP 13

a Trace the collar onto a separate piece of pattern paper, smoothing out the lines.

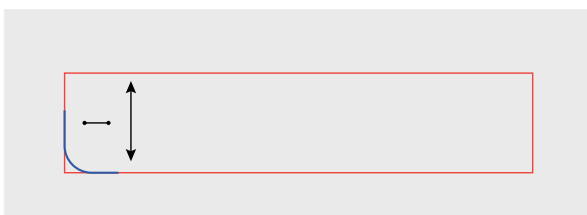
b Add seam allowance **-1cm (3/8in)** to the neck edge and **6mm (1/4in)** to the outer edge. Mark grainline and add cutting instructions - **Peter Pan COLLAR - CUT 2 PAIRS - BLOCK FUSE.**

ALTER SLEEVE CUFF SHAPE

a



b

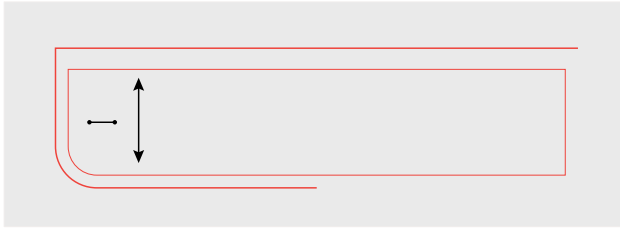


STEP 14

a Trace a copy of half of the SLEEVE CUFF [7] on the STITCH LINE, also tracing the buttonhole and the grainline.

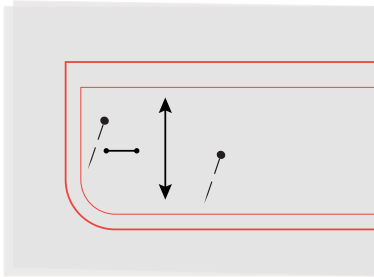
b Re-shape the corner closest to the button with a curve. A French curve will be helpful, if you have one. Alternatively, use p 109 as a reference to select an alternate shape / style of cuff.

c



c Add seam allowance to the top edge (**1cm (3/8in)**) and **6mm (1/4in)** around the outer edge). Don't mark in the seam allowance the whole way around, we need to transfer the curve to the other side.

d



d Fold in half and hold in place with pins. Cut out the pattern through both layers.

e

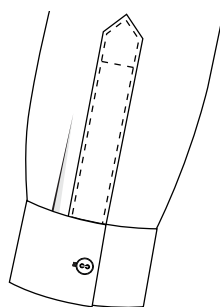


e Add cutting instructions - **SLEEVE CUFF - CUT 2 PAIRS - BLOCK FUSE.**

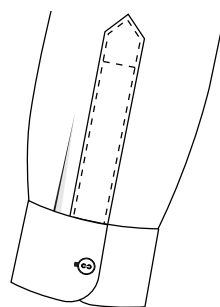
CUFF VARIATIONS

CUFF SHAPES

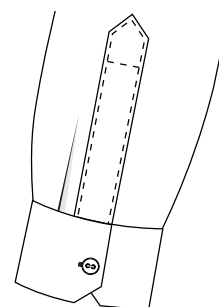
These are the most common cuff shapes. Once cuff shape is chosen, design can be adapted for preference (see below).



SQUARE

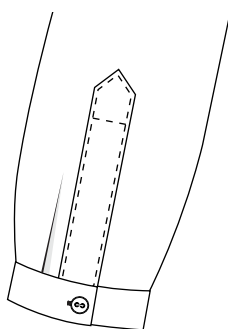


ROUNDED

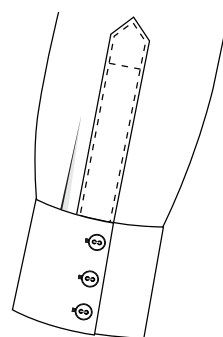


ANGLED

CUFF WIDTH



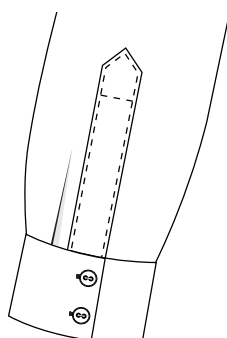
NARROW



WIDE

CLOSURE

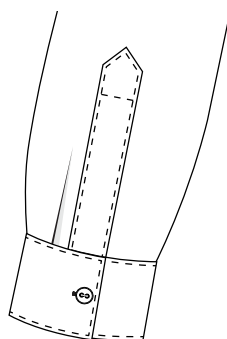
One or more buttons are the most common closure on cuffs for womenswear. Cufflinks are another cuff closure option.



2 BUTTONS

DETAILS

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

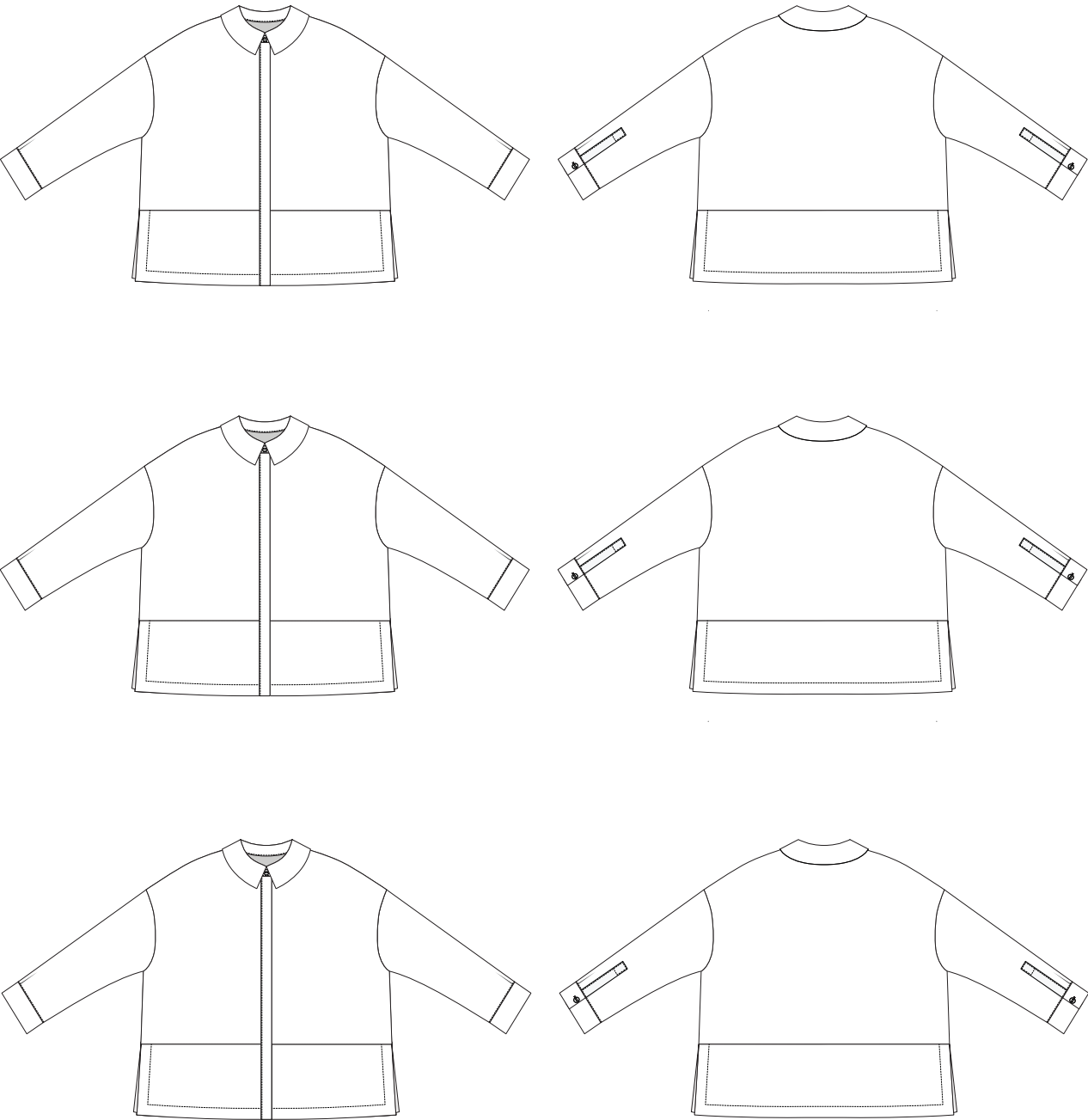


WITH TOP STITCHING

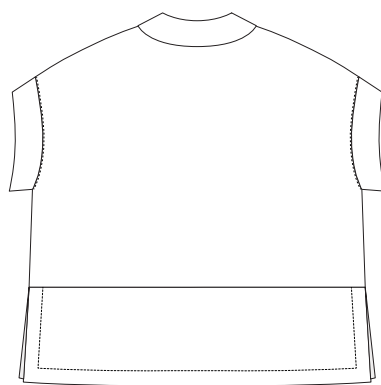
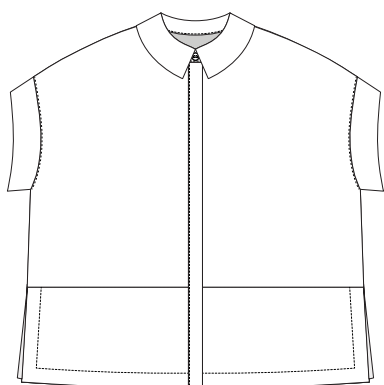
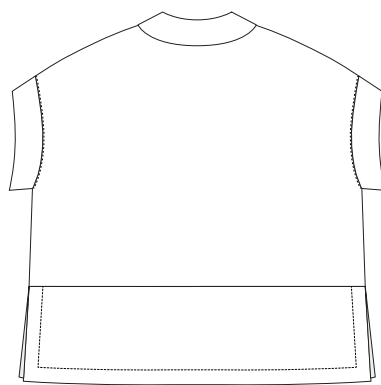
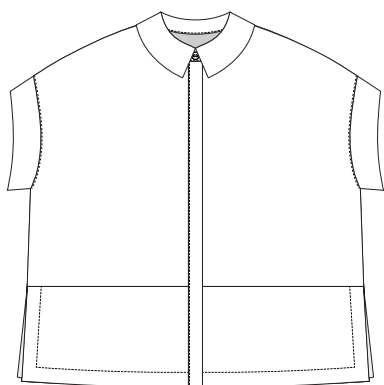
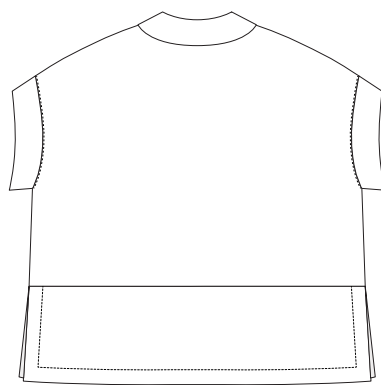
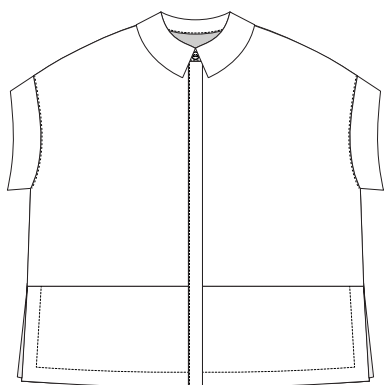
SHIRT DESIGN TEMPLATE (A-J PATTERN)

HOW TO USE THIS TEMPLATE

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



VIEW A



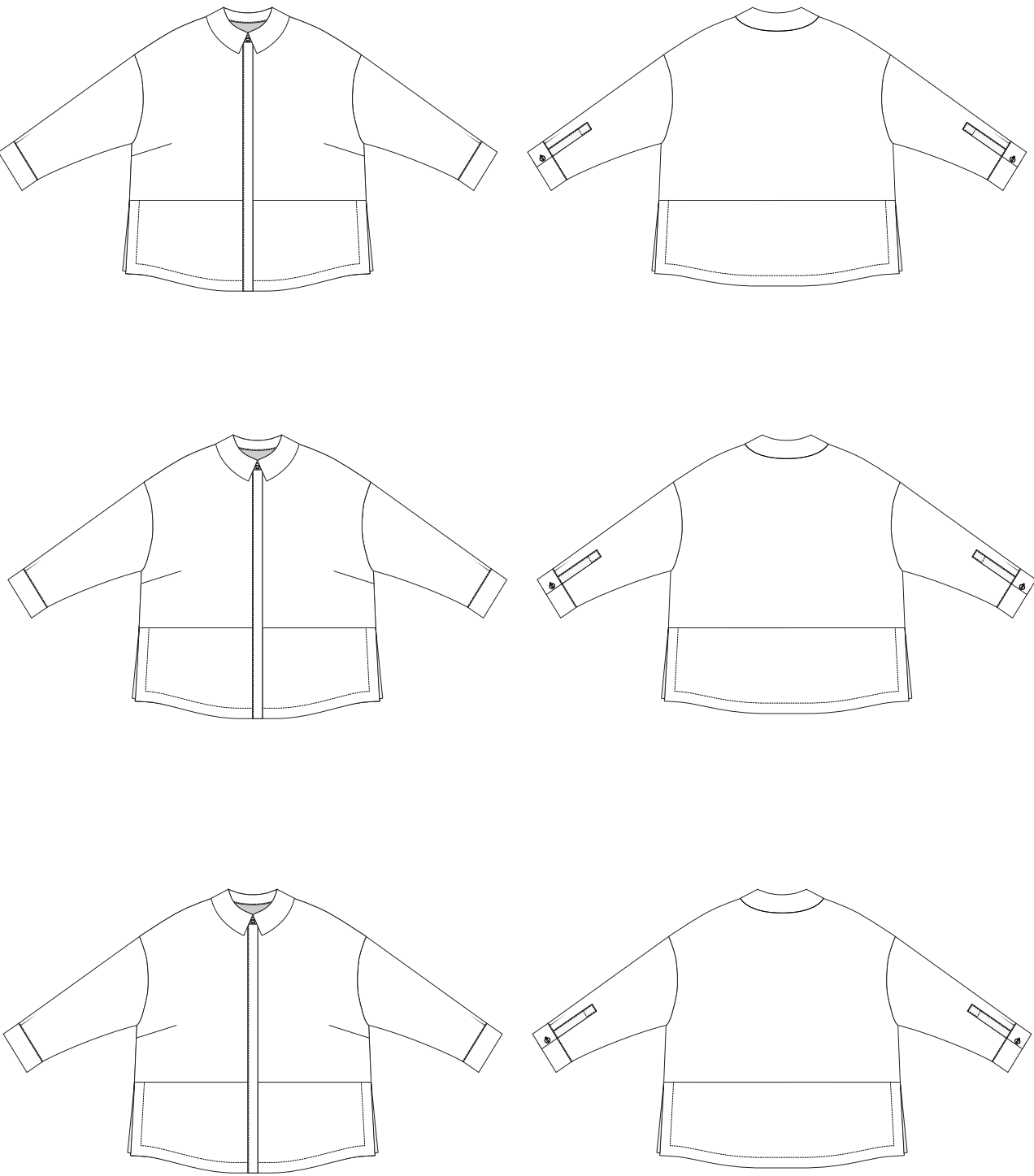
VIEW B

SHARE YOUR MAKES
#MardenShirt

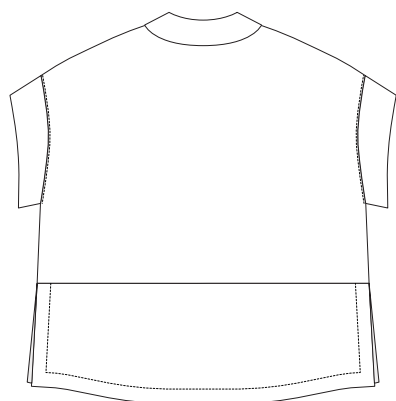
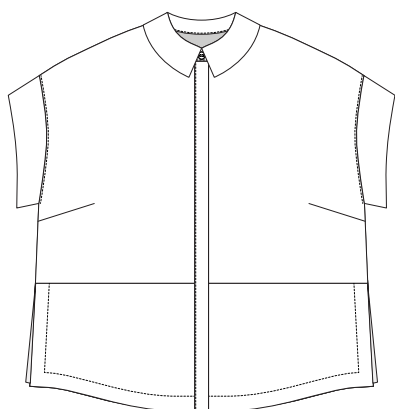
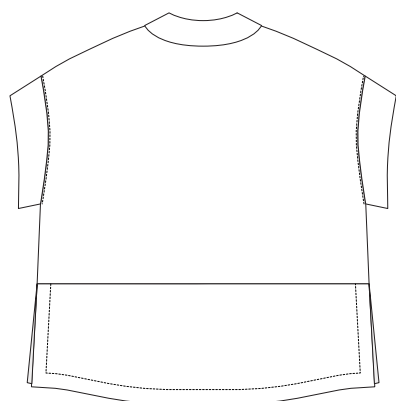
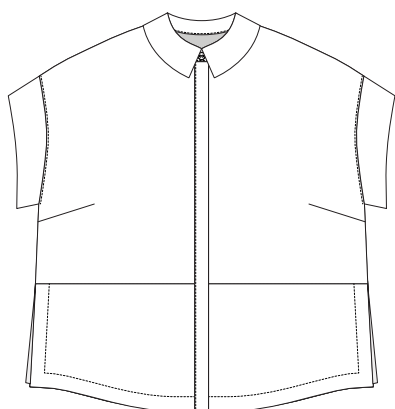
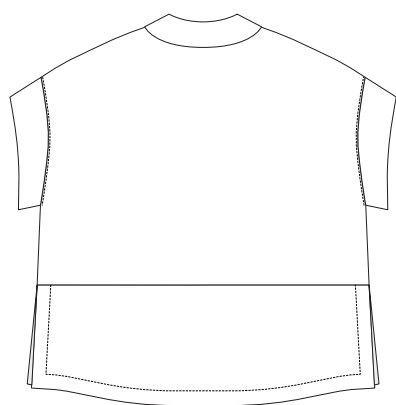
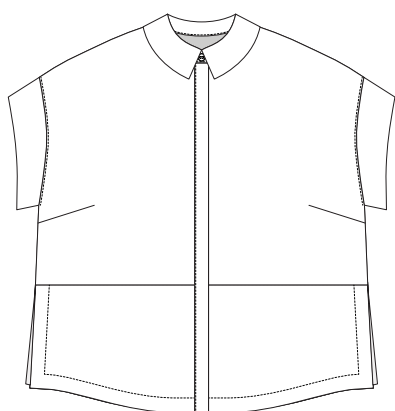
SHIRT DESIGN TEMPLATE (G-P PATTERN)

HOW TO USE THIS TEMPLATE

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



VIEW A



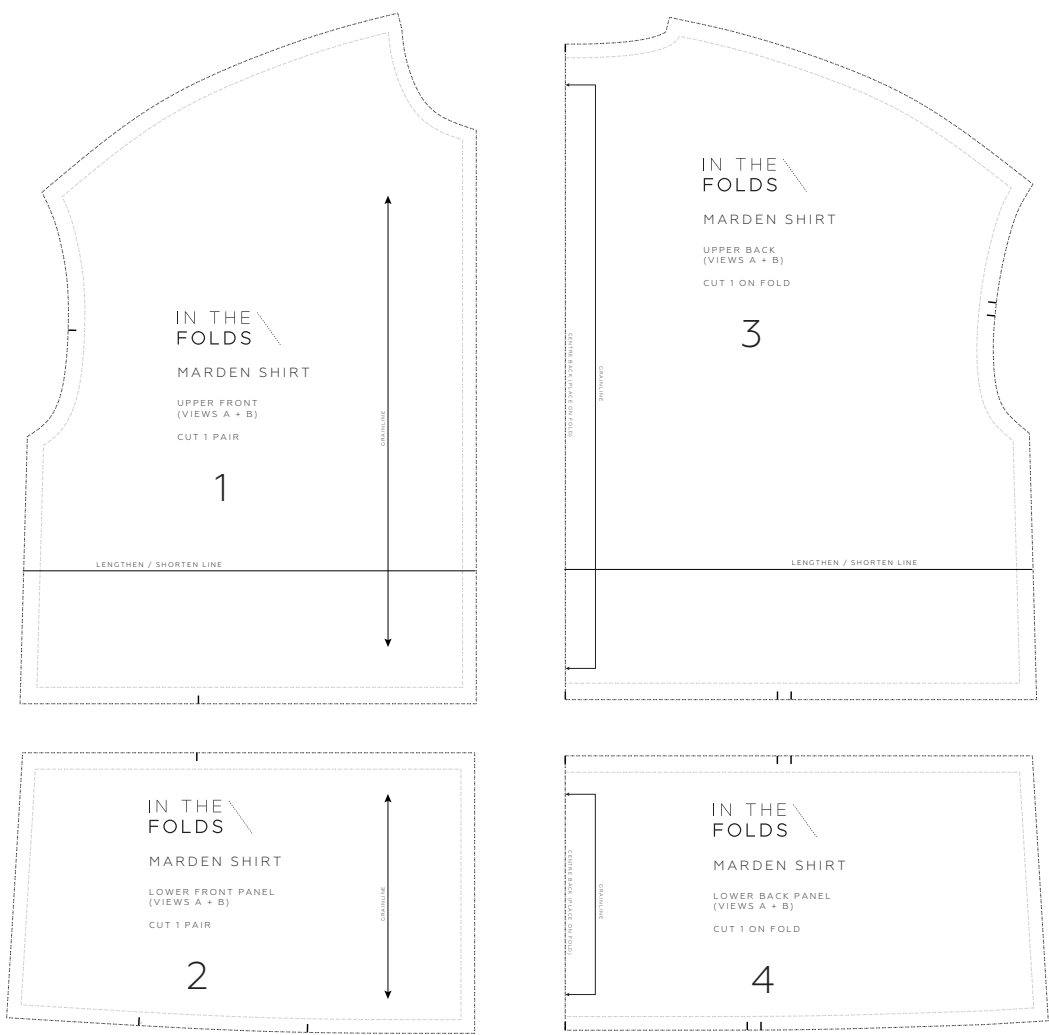
VIEW B

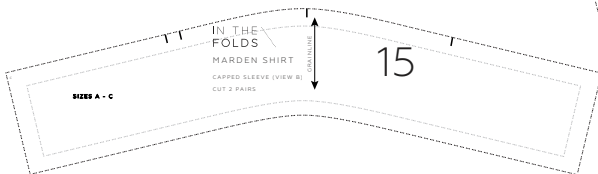
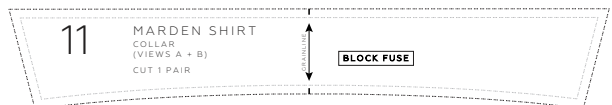
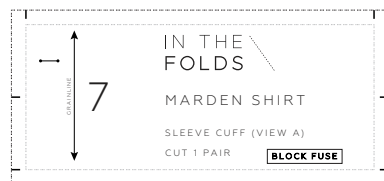
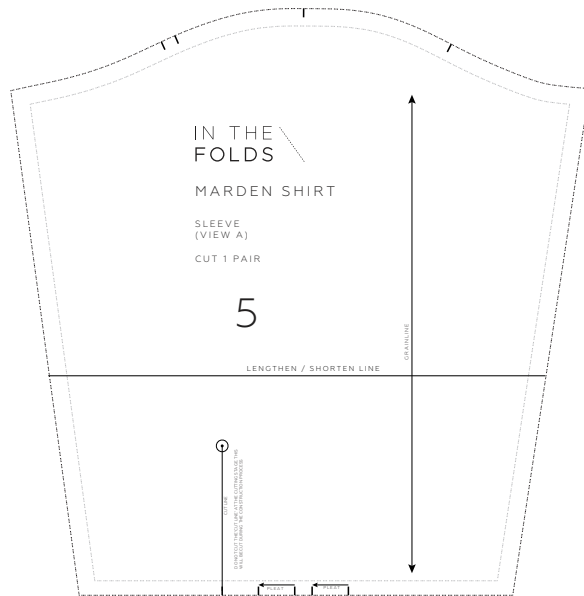
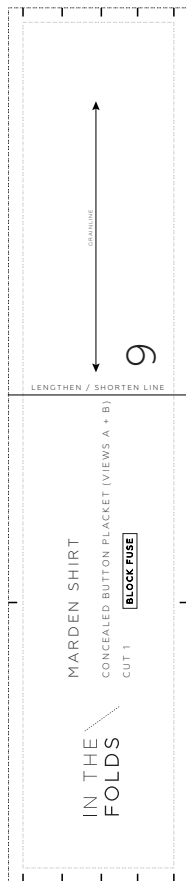
SHARE YOUR MAKES
#MardenShirt

SMALL SCALE PATTERN (A-J PATTERN)

HOW TO USE

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



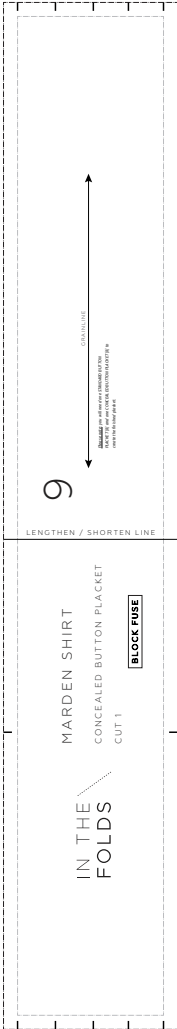
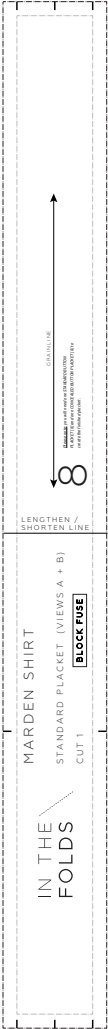
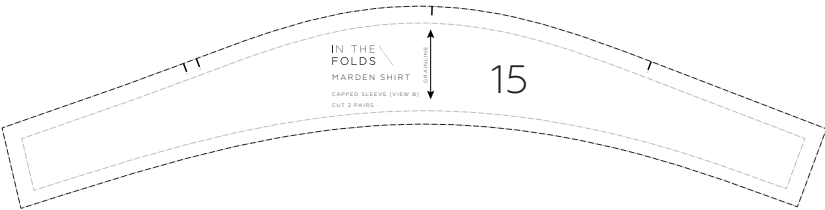
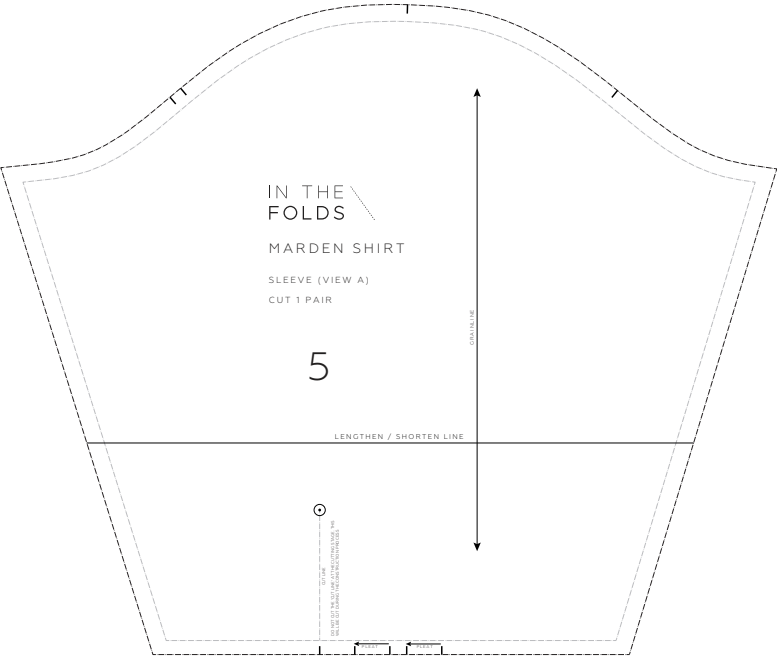
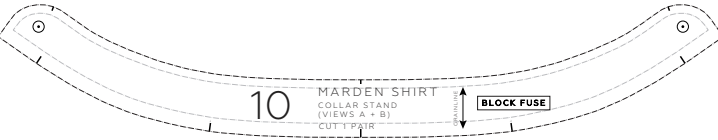


SMALL SCALE PATTERN (G-P PATTERN)

HOW TO USE

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





PATTERN MAKING GLOSSARY

ARMSCYE

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

CENTRE FRONT

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

CENTRE BACK

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

CUT LINE

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

DART

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

DRILL HOLE

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

EASE

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

FACING

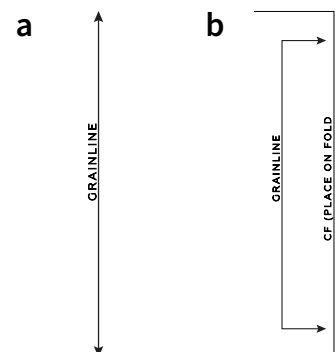
A layer of fabric attached to the inside of a garment to finish raw edges with a clean finish. This gives you an invisible finish from the outside of the garment. Usually found on curved edges such as necklines, armholes and hems. Facings can be used as a design feature on straight hems.

GRAINLINE

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

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

INTERFACING

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

LINE OF BEST FIT

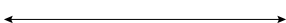
Refers to drawing a straight or curved line through multiple points to create a smooth or straight line. Technique is used regularly when trueing patterns.

NOTCH

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

PARALLEL

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



PATTERN CUTTING

INSTRUCTIONS

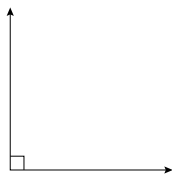
Pattern cutting instructions are your way of keeping track of, and identifying, pattern pieces. On each pattern piece, you should include:

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

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

PERPENDICULAR LINES

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



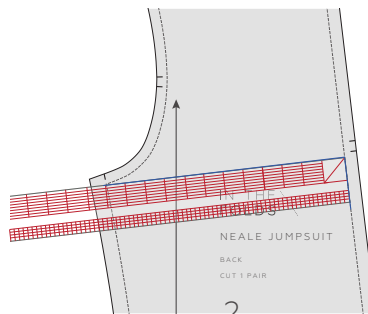
SEAM ALLOWANCE

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

The seam allowance often varies throughout patterns, depending on the seam. For example, larger seam allowances are required for centre back and side seams. Smaller seam allowances are required for curved seams such as the neckline.

SQUARE OFF

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



STITCH LINE

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

TRUING

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

REFLECTION

OVERVIEW	WHAT PARTS OF THIS PROJECT ARE YOU MOST PROUD OF?	NOTES FOR NEXT TIME
Date made _____		_____

Garment made _____	_____	_____
_____	_____	_____
_____	_____	_____
SKILLS LEARNED		

_____	IS THERE ANYTHING YOU WOULD DO DIFFERENTLY NEXT TIME?	

WHAT DID YOU ENJOY ABOUT THE PROCESS?		

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

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

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

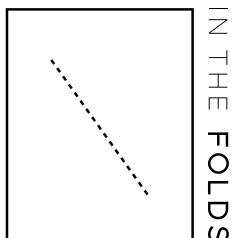
LOVE YOUR GARMENT?

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

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SYDNEY, AUSTRALIA