

Evsikova Anna AEVsport™
Short Leotard Sewing Tutorial



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Rhythmic Gymnastics leotard pattern description

Key Lines.

This is (or approximately is— depending on the size and the way it's laid out on the sheet) what a rhythmic gymnastics leotard pattern looks like. Choose the size based on height or the “arc” measurement. It's much easier to adjust circumferences than vertical measurements.

The green dashed line on this image marks the choreographic neckline. Above it is the seam allowance for finishing this neckline. Choose this line if it fits your design.

The red dashed line indicates the high neckline, either without a collar or used for attaching a mock turtleneck collar. The line above it is the seam allowance specifically for attaching the mock turtleneck collar. This upper allowance is not needed when finishing a high neckline without a collar.

The section from about the middle of the armhole to the outer shoulder point indicates the sleeve easing area. When setting the sleeve, the armhole needs to be slightly stretched to fit the sleeve. Align the sleeve cap's center with the shoulder seam.

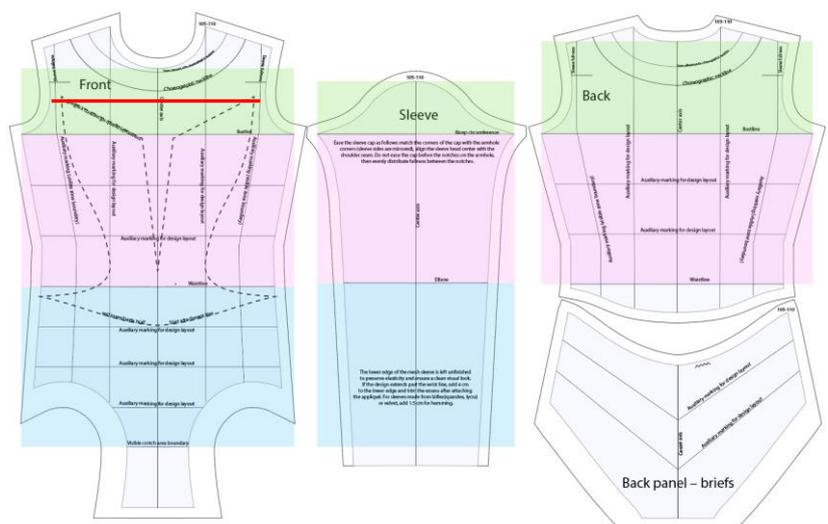
The pink markings indicate the most figure-flattering placement of the design — they help visually slim the waist. Note that the narrowest point is positioned above the natural waistline. The bust line indicates the area of the bust circumference (for this type of product, the measurement is taken above the nipples - opposite the axilla). The nipples themselves are below this line.

The back is designed with a dart. If you fold the corners of the top cut of the underpants and the bottom cut of the back, you will see the space created. This is a surplus of fabric excluded from the design so that the product does not gather at the waist in folds (dart).

Horizontal Markings.

Proper marking will help place the design accurately on the body according to the sketch.

In the green zone (from the jugular notch to the bust line), the pattern is divided into two equal parts. This line isn't printed on the pattern to avoid clutter, but you can mark it for yourself. In the image below, it's shown as a red line.



This reference line is especially useful if you're modifying the choreographic neckline. Generally, the neckline isn't lowered beyond this line because there's a risk of exposing the chest during deep back bends. In the pink zone (from the bust line to the waistline), the pattern is divided into three equal parts. In the blue zone (from the waistline to the visible crotch area), the front piece only is divided into four equal parts.

Design elements are usually not placed directly on the back of the briefs to avoid drawing attention to this area. Instead, major design lines are extended here to complete the overall look, or small supporting elements are added.

Vertical Markings.

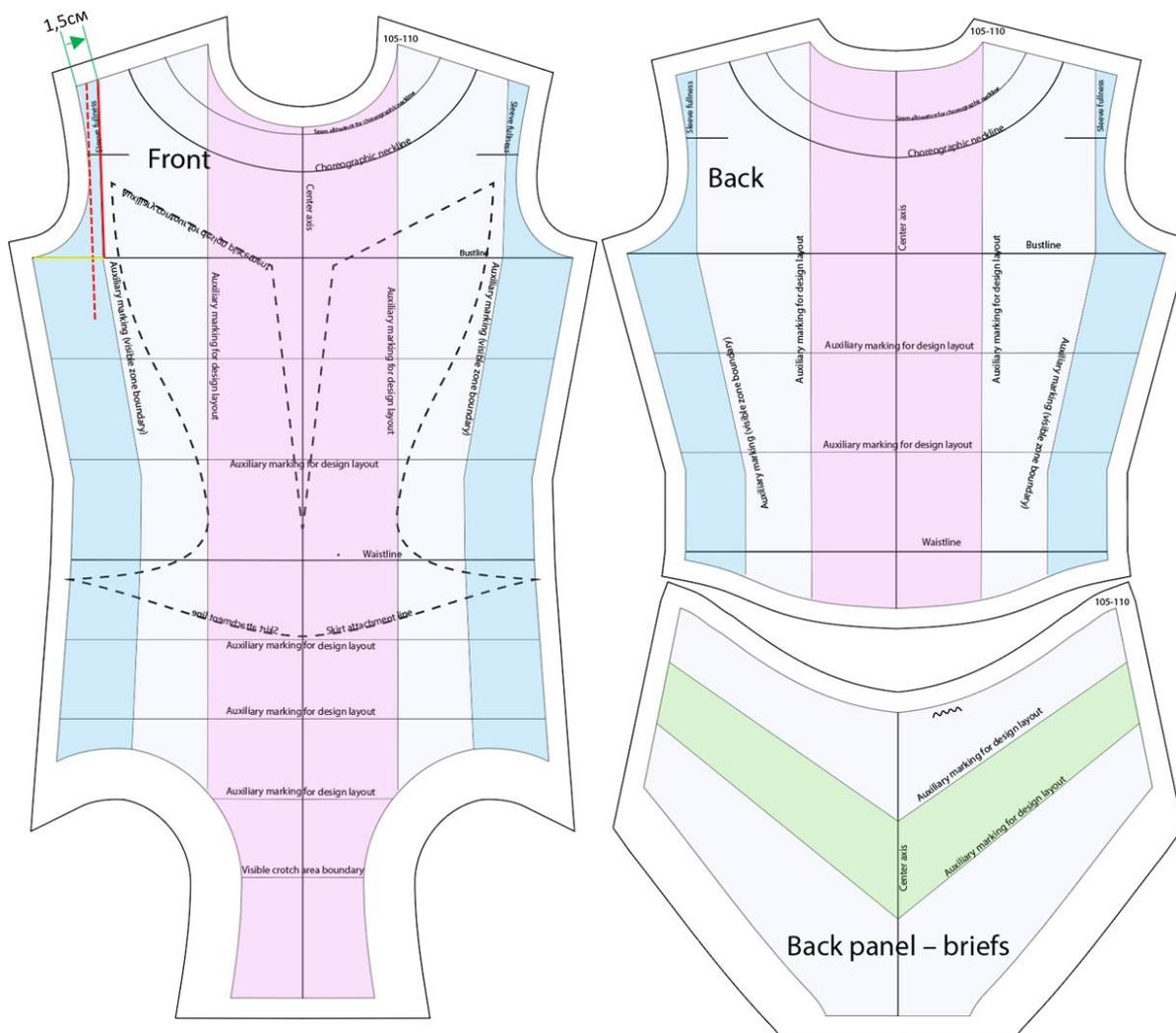
If you've adjusted the pattern, you'll need to re-establish the vertical guidelines along the side seam (blue zone). Start by drawing a tangent line to the armscye curve so that it covers as much of the curve as possible (indicated in red dashes). Then, move it about 1.5 cm (green arrow) along the shoulder line from its extreme point.

From the intersection of this red line with the bust line, down to the leg openings, draw a broken line parallel to the side seam at a constant distance, equal to the length from the bottom of the armscye to the red line. This is illustrated in yellow. The blue zone here represents the so-called "conditionally invisible" areas of the garment. When we view a flat sketch from the front, we don't see these parts fully, so you must take care to include them when laying out the design.

Also note: the blue zones around the armscye will fold into creases when worn. Therefore, don't place any focal elements of the design in this area. It's best to end the design before it enters these zones, leaving only "tails" or edges of the elements to flow into the folds.

The vertical markings in the pink zone are perpendicular lines dropped from the neck base point down to the hem. The same approach applies to the back piece.

The green zone shows where the design will begin to distort over the buttocks. Below this area, the design will be completely deformed and "slide" under the buttocks. After adjusting the pattern (especially if you modified the briefs), you can easily redraw this marking by aligning the old pattern with the center of the new one and transferring it.

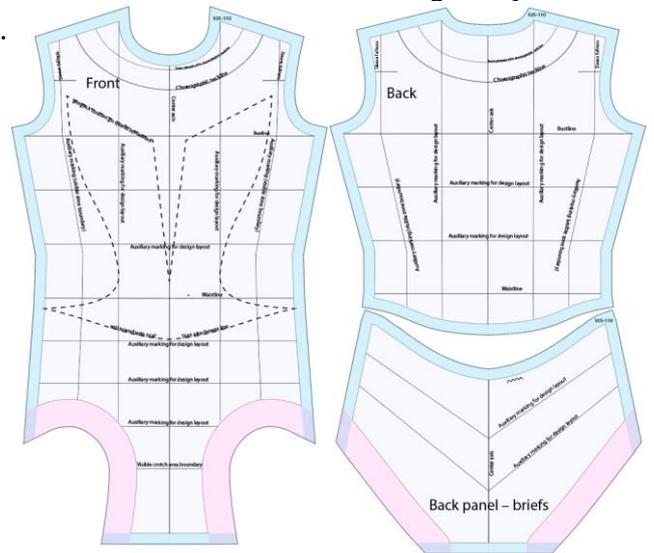


Seam Allowances.

The pattern includes seam allowances of 1 cm in the blue zone and 2.5 cm in the pink zone.

The blue zone allowances are for joining the pattern pieces together.

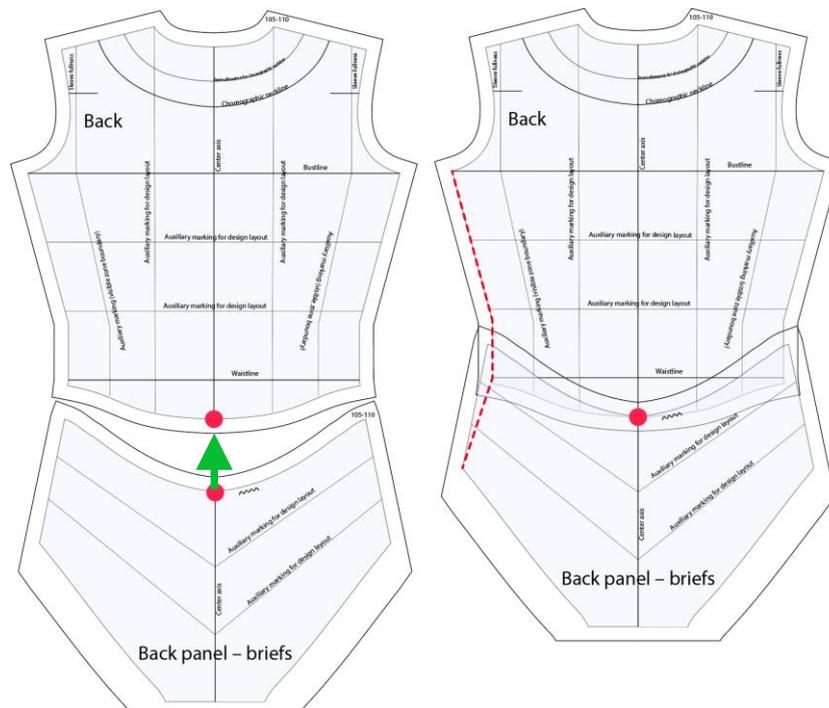
If you're experienced in sewing garments of this kind, you can confidently trim them down to match your overlock stitch width—typically 0.5 to 0.8 cm. If you're a beginner or unsure about the measurements, increase the seam allowance to 2 cm. This gives you more room to adjust the garment after the first fitting. Seam allowances in the blue zone should definitely be increased to 2 cm if you plan to assemble the leotard using a zigzag stitch on a sewing machine rather than an overlock. Otherwise, handling them will be difficult — you'll have to constantly watch the edges to prevent them from curling or shifting. The allowance in the pink zone is meant for creating casings for elastic insertion. If you have experience and prefer topstitching the elastic without using casings, the allowance may be reduced to 2 cm.



Eliminating the Dart.

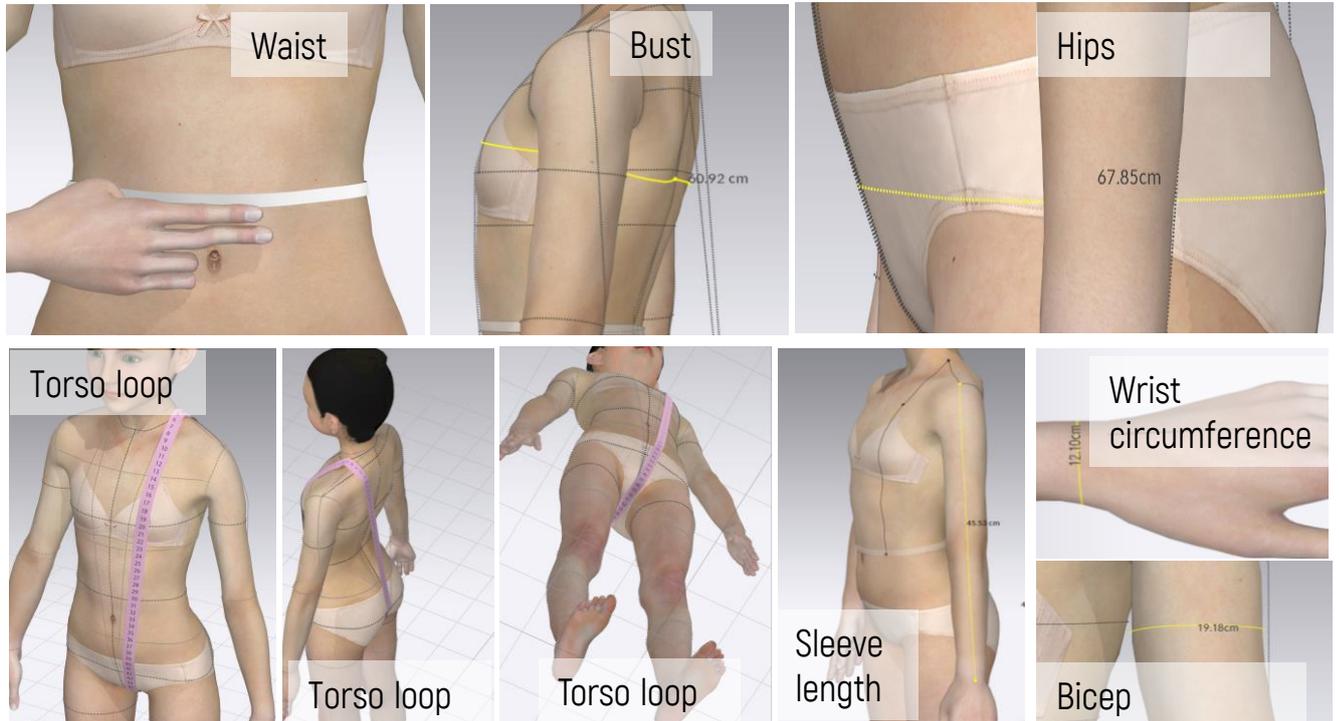
Sometimes a leotard must be sewn with an uncut (solid) back, but without visible folds at the lower back. To achieve this, the back piece is shortened.

However, this can lead to the garment becoming too small quickly: when the back is stretched, the briefs may ride up between the buttocks. Additionally, the fabric may not have enough length to conform to the curve of the lower back, causing a “drum effect” — a gap or looseness between the garment and the body. Unfortunately, there's no miracle solution — either a dart is added, or the fit remains at a secondary level. To shorten the back, align the centers of the briefs and back piece, draw a new side line as shown in the illustration, and cut the back piece shorter.



Pattern Adjustment

If you're using a ready-made pattern, it must be adjusted to your own measurements if they differ from those of the pattern. Do not take measurements directly from the pattern. It includes various interrelated allowances and subtractions (negative and positive ease). When making adjustments, use only the listed measurements on the pattern and your own body measurements.

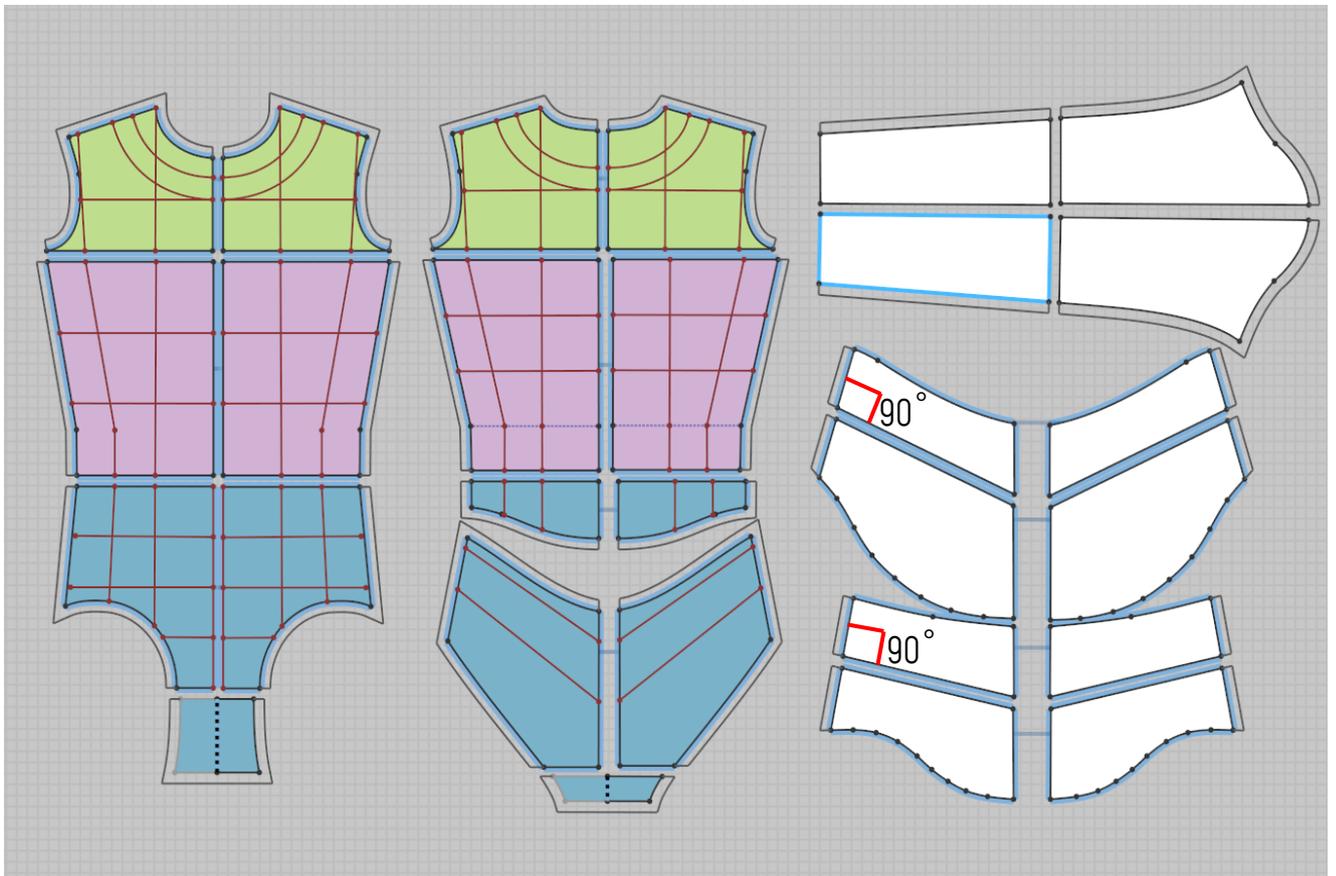


Calculations for Pattern Adjustment, segment adjustments.

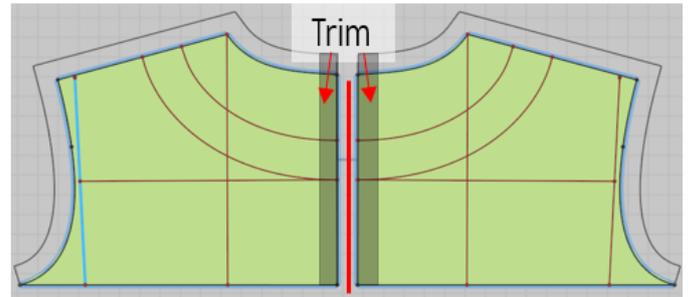
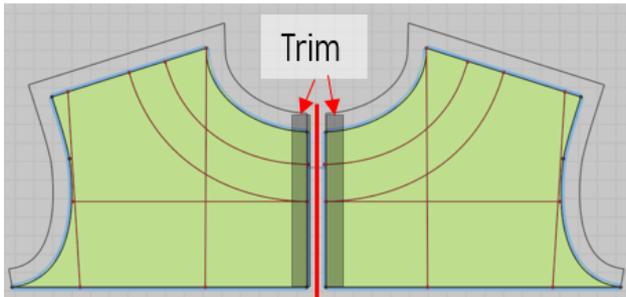
| Measurements | Mine (for example) | Pattern (height 135-140) | Difference |
|---------------------|--------------------|--------------------------|------------|
| Bust circumference | 60 | 63 | -3 (trim) |
| Waist circumference | 54 | 52 | +2 (add) |
| Hip circumference | 68 | 64 | +4 (add) |
| Torso loop | 119 | 117 | +2 (add) |
| Bicep circumference | 22 | 20 | +2 (add) |
| Wrist circumference | 12 | 13 | -1 (trim) |
| Sleeve length | 43 | 45 | -2 (trim) |

Cut the pattern into sections along the central axes, waistline, bust line, hip line, and elbow line, as shown in the diagram. The diagonal lines on the skirt are perpendiculars drawn from the centers of the side seams and intersect the central axis. A 2 cm-wide strip has been removed from the lower back portion of the briefs.

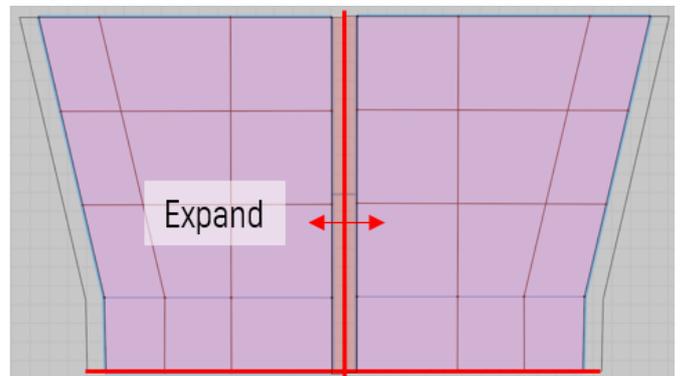
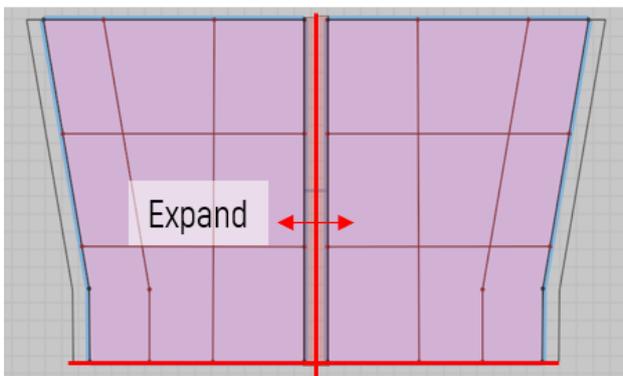
Now the pattern needs to be adjusted by shifting or expanding the corresponding areas. Green zone — bust circumference, Pink zone — waist circumference, Blue + skirt — hip circumference, Sleeve — arm measurements (bicep, wrist, sleeve length). Place tracing paper under the pattern. Before starting, press both the pattern and the tracing paper with a warm, dry iron (no steam). On the tracing paper, draw a vertical line to serve as your central axis, and a horizontal line to mark the waistline. As you shift the pattern pieces, mark the corners with a pencil on the tracing paper so you don't lose their positions. Always work from top to bottom — from bust to hips.



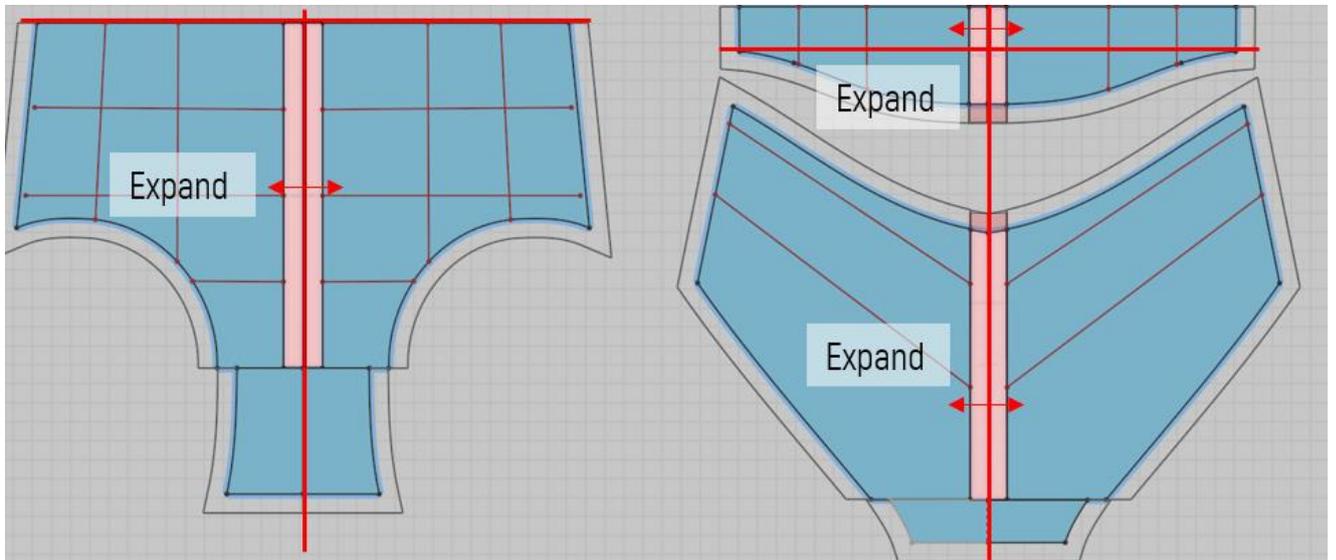
In the green zone, trim 0.75 cm from each side of the central axis — if the bust is 3 cm larger than the pattern, divide this excess equally between the front and back (1.5 cm), and again by two (0.75 cm on each side). Red lines in the diagram: vertical = central axis, horizontal = waistline.



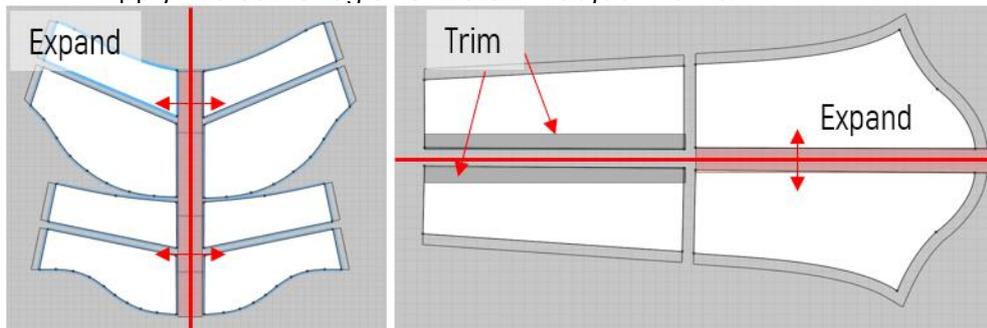
In the pink zone, add 0.5 cm to each side of the central axis — if the waist measurement differs by 2 cm, divide the total equally between the front and the back (1 cm each), and then again between both sides (0.5 cm per side).



In the blue zone, add 1 cm on each side of the central axis — if the hip difference is 4 cm, divide evenly (2 cm front, 2 cm back), and again by two = 1 cm per side.

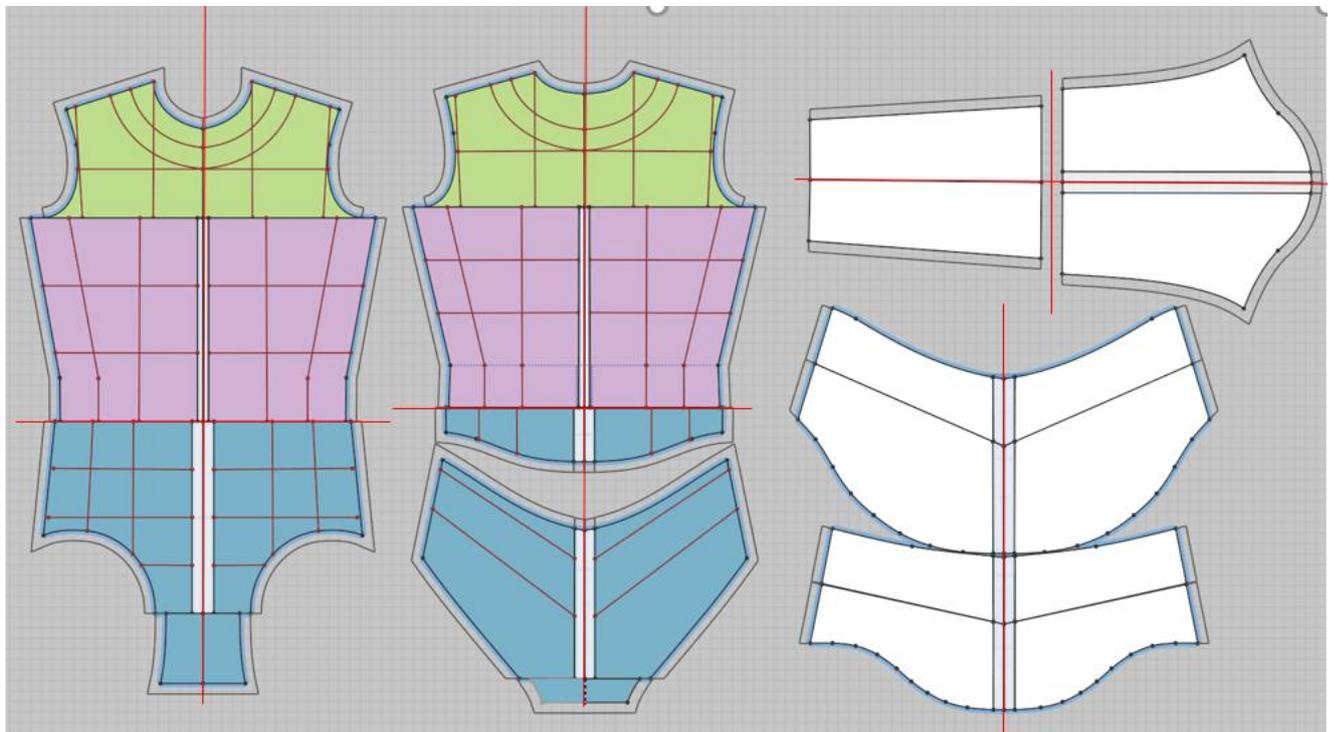


Apply the same logic to the skirt adjustments.

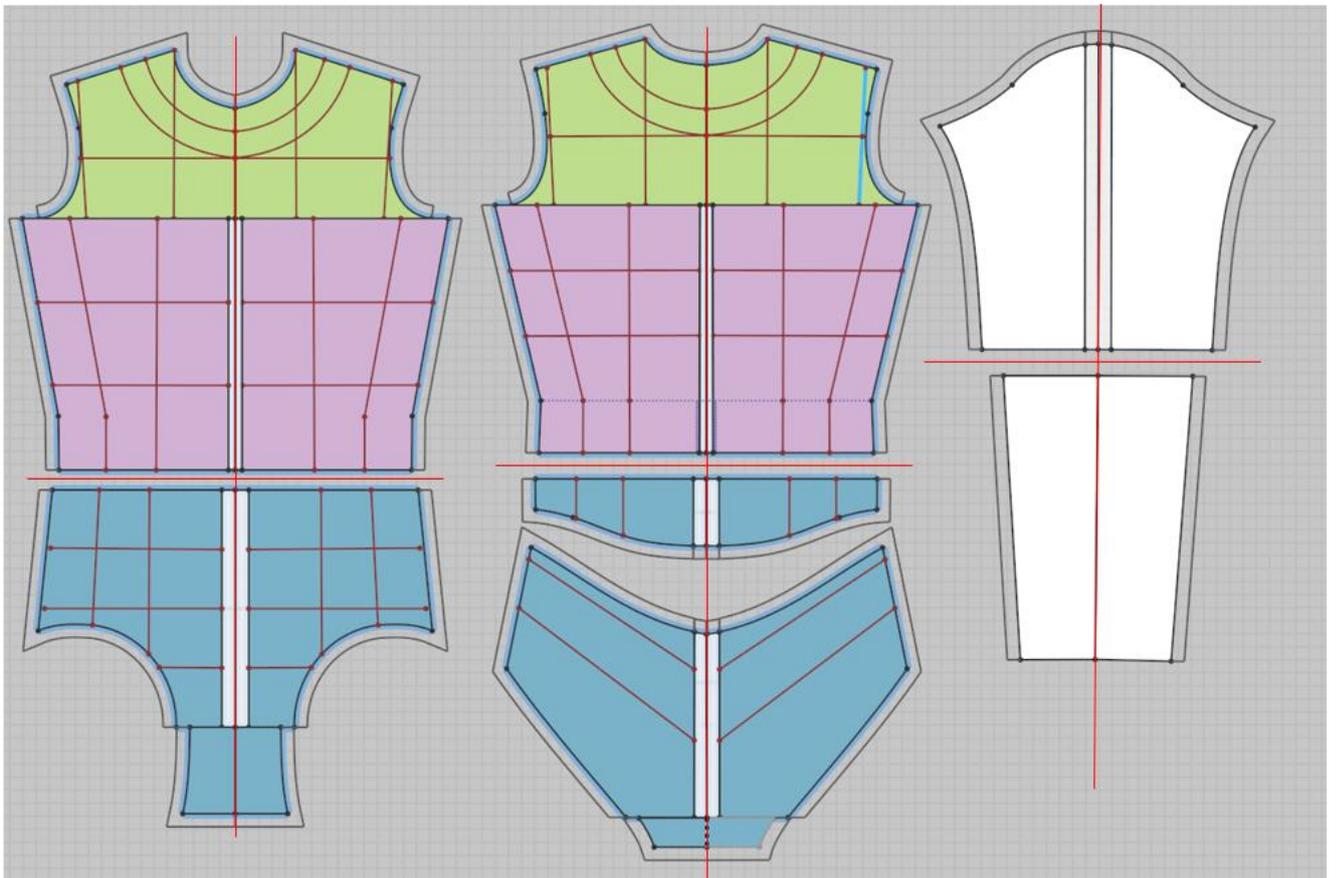


For the sleeve, expand the upper portion by 1 cm from the center on each part, and trim 0.5 cm from the lower edge on each side.

Next, re-align the corrected pattern pieces with the central axis. After adjusting for circumference, your layout should look something like the scheme:



Then, move on to correcting the vertical measurements (lengths). Proceed the same way — expand or trim. For example, if the torso loop (girth) is 2 cm longer than the pattern, divide by 2 = 1 cm added to front and 1 cm to back. Then divide each again between upper and lower halves = 0.5 cm per section. If the sleeve needs to be shortened by 2 cm, trim 1 cm from each side of the elbow line.

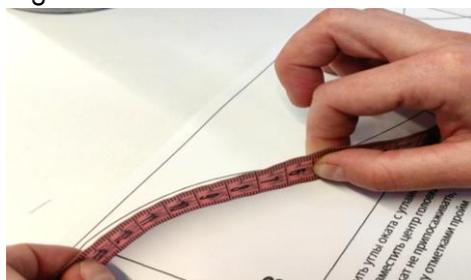
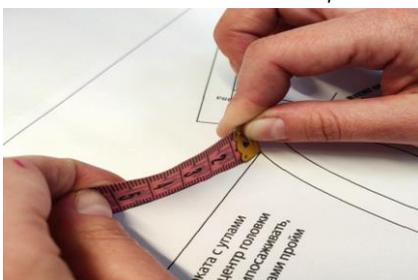


Since the pattern has been lengthened, the balance between the bodice and the back piece is disrupted. If the correction is up to 2 cm along the arc, this is not critical, but if the difference is greater, the adjustment becomes more complex. Therefore, it is recommended to choose the pattern based on height rather than body circumference. Shift the top edge of the bodice and the bottom edge of the back piece (for 1 cm difference, shift each by 0.5 cm) and redraw the new seam allowances. Accordingly, the front skirt attachment line must also be corrected — raise it by 0.5 cm. Adjust the skirt panel length by redrawing the upper edge.

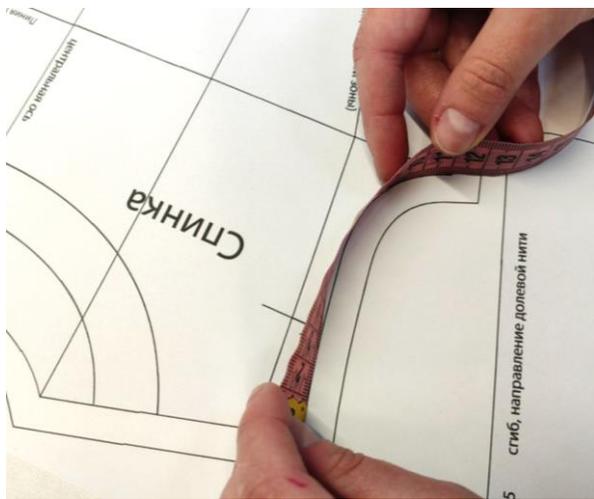
Now we need to address the sleeve and the armhole, since the sleeve has been widened. The general rule is that there should remain 1–2 cm of sleeve ease.

Why is this important? Because the armhole in this type of garment is not decorative or stylized — it exists purely for functionality, allowing the arm to pass through. We must preserve the highest possible armhole position to avoid creating gaps in the mesh when the arm is raised — this is known as the "batwing effect". It's especially important in gymnastics: when the armpit angle is clearly visible during movement, it looks clean and elegant. It visually slims the arm and ensures that the sleeve does not create unwanted volume. Moreover, if the armhole is cut too low, the sleeve will pull the entire garment upward during movement, which can cause a gap or tear at the seam.

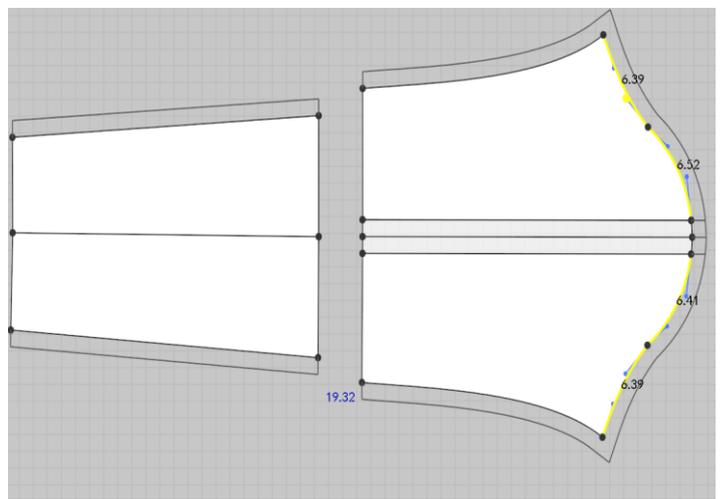
So, what do we do? Measure the sleeve cap — it's enough to measure just one half. Lay the measuring tape on edge to follow the curve precisely. Measure the lengths of the armholes — both front and back, excluding seam allowances.



Measure the sleeve cap, placing the tape edgewise from center to edge.



Measure the armhole length on the front and back pieces.

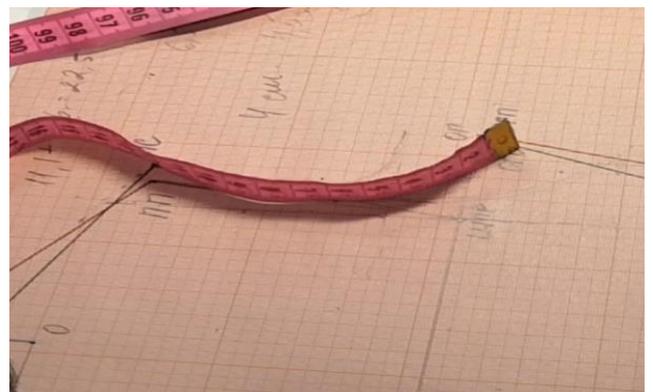


Yellow line – the sleeve cap to be measured with the tape placed edgewise.

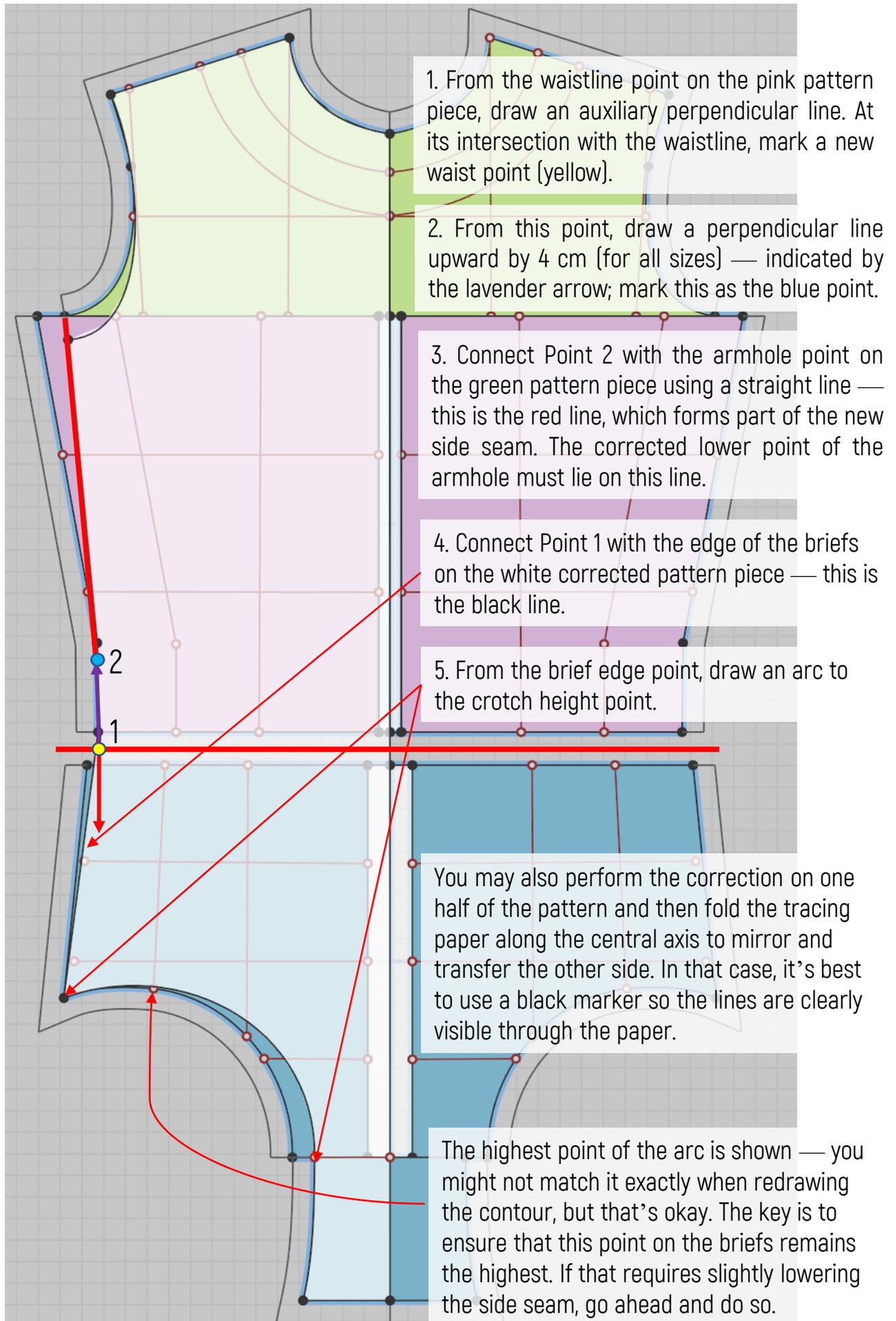
Fixing the resulting data

| Measurement | Value (cm) |
|-------------------------------|-------------------------------|
| Half of sleeve cap $\times 2$ | $13,9 \times 2 = 27,8$ |
| Armhole (front) | 12 |
| Armhole (back) | 11,7 |
| Total armhole length | $12 + 11,7 = 23,7$ |
| Difference | $27,8 - 23,7 = 4,1$ |
| Sleeve cap ease | 2 |
| Armholes to be lengthened by | $4,1 - 2 = 2,1$ |
| Per armhole | $2,1 / 2 = 1$ (0,5 мм ignore) |
| Final length of front armhole | $12 + 1 = 13$ |
| Final length of back armhole | $11,7 + 1 = 12,7$ |

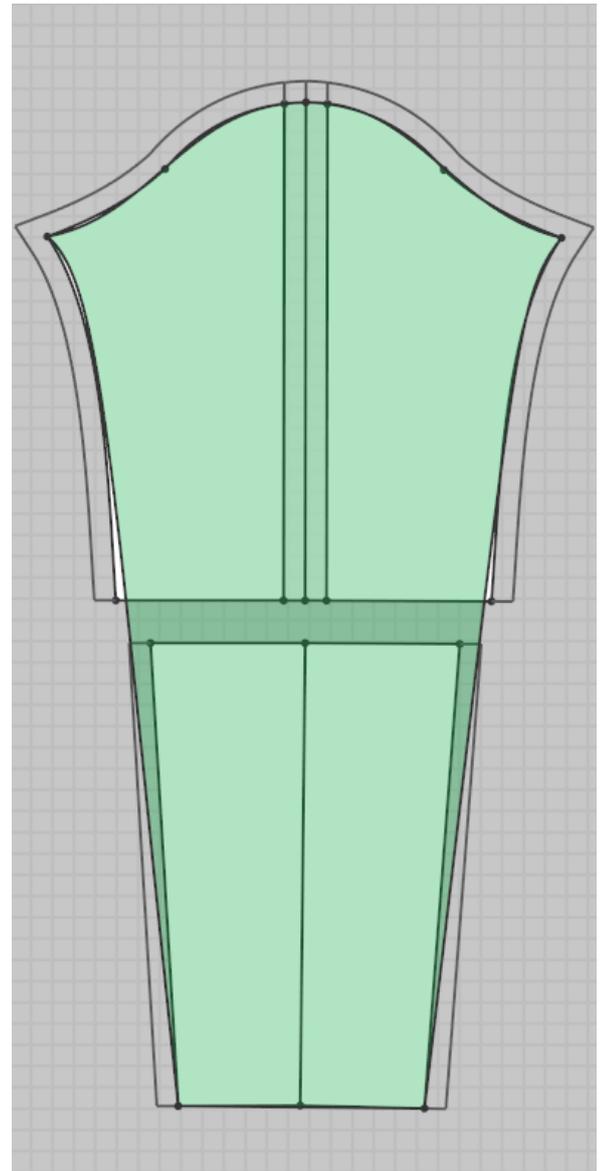
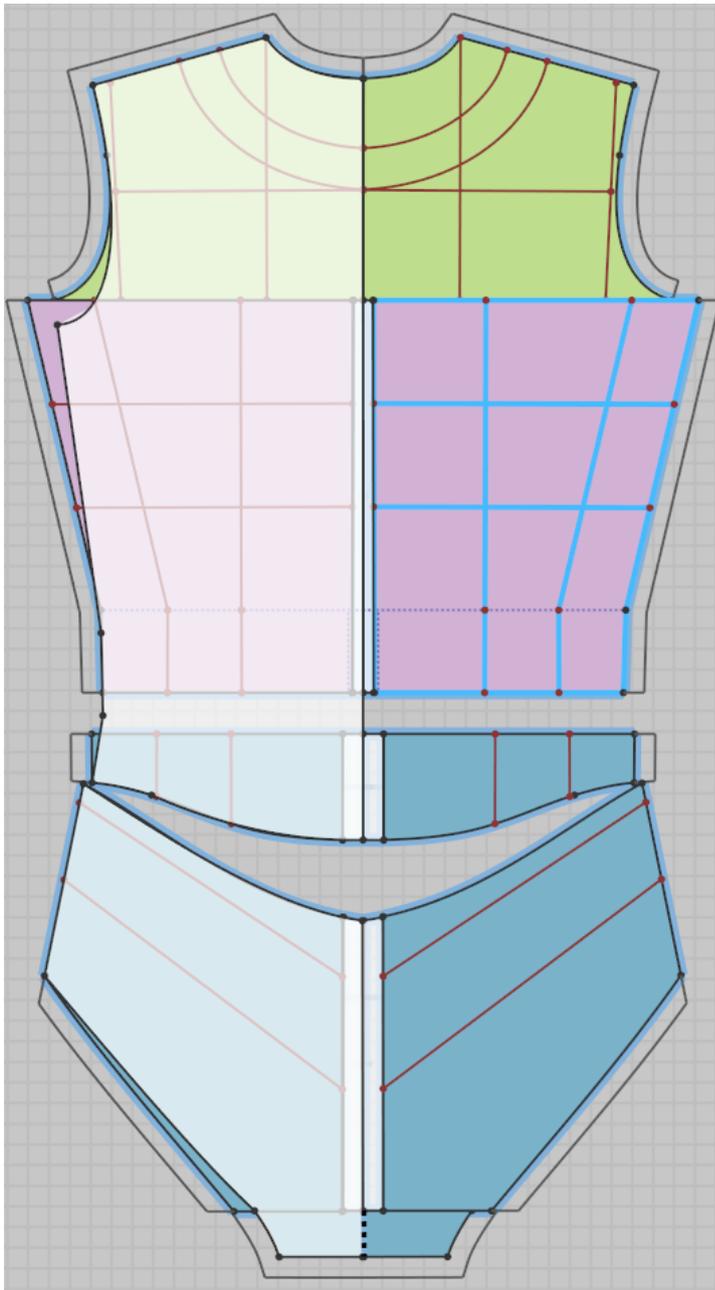
Simply lowering the bottom point of the armhole will not give us the required arc length — the curvature won't allow it. Therefore, we correct the armhole using a measuring tape. Place the tape on its edge, hold it with one hand at the required mark (in our example, for the front piece it is 13 cm), and apply it to the outer point of the shoulder, aligning the zero mark with the side seam of the front piece, trying to follow the contour of the old armhole. Redraw the new armhole line, using the curve of the tape as a guide. All manipulations will be carried out on the new side seam line, which will be described below in the section on correction lines.



Now all that remains is to update the rest of the lines on the pattern by tracing the entire adjusted version onto a new sheet of tracing paper. Next, we'll carefully go over each correction line step by step.



Adjust the back piece and the sleeve in the same way. The final result is shown in the diagram below.



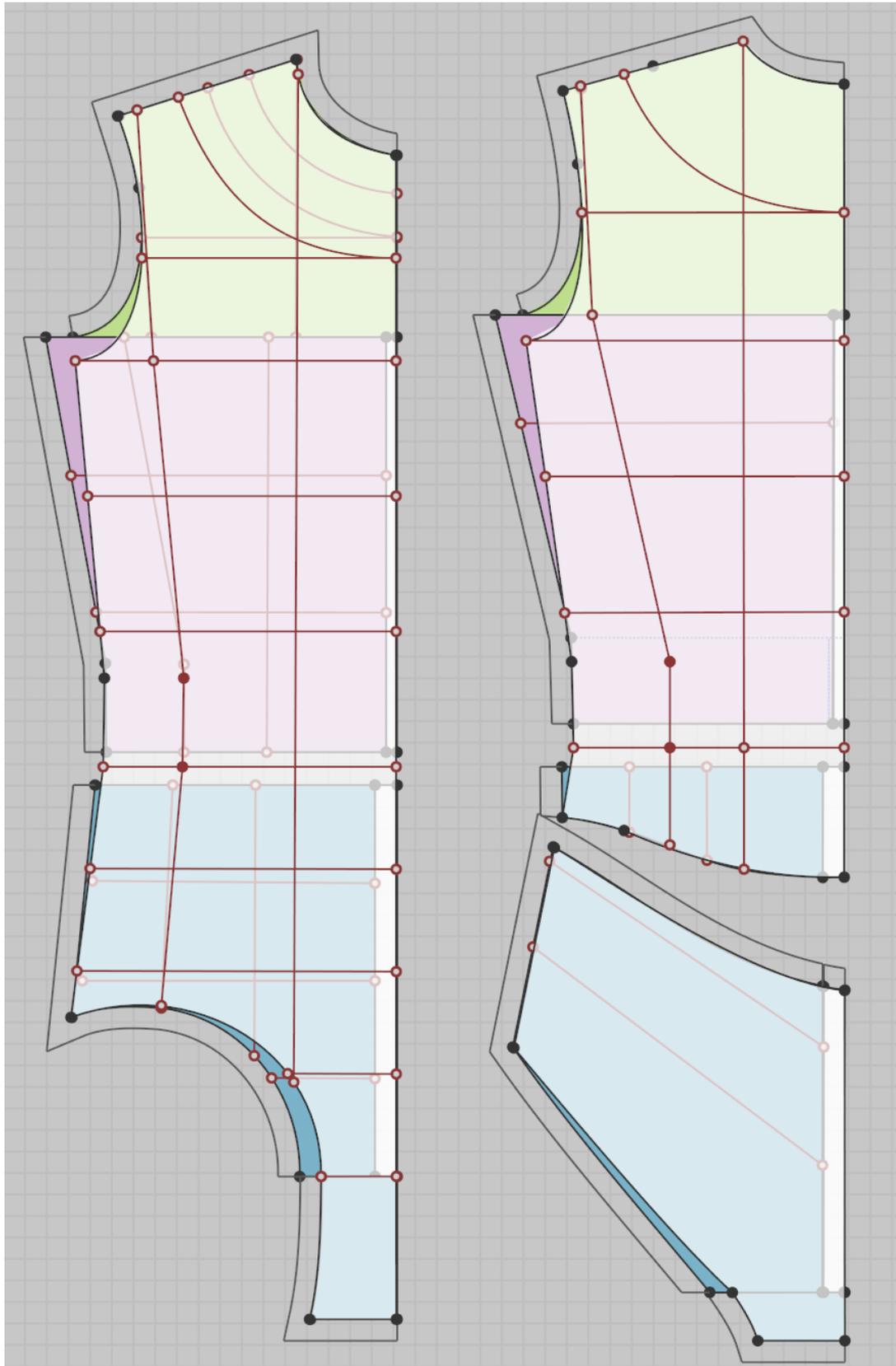
The seam allowances on the lower part of the back and on the briefs have been removed to avoid cluttering the drawing.

Next, we'll need to restore the markings, redraw the seam allowances, Adjust the line of the choreographic neckline. All of this can be done on one half of the tracing paper, and then mirrored to the other side.

The choreographic neckline is corrected based on hip circumference. In total, its length should equal: $\text{hip circumference} \times 0.75$. So, in our example: $68 \times 0.75 = 51$ cm. If we divide it into quarters (half of the front and half of the back), then: $51 \div 4 = 12.75$ cm — this is the arc length of each quarter. We will use the same method as with the armhole: place the tape on its edge and find an appropriate curve. You need to determine a suitable position for the tape. Think about where you want to place the design, and either shift the neckline toward the shoulder edge, or deepen it in the center.

Do not shift the neckline too close to the shoulder — leave at least 2 cm to ensure the garment has enough support area and does not become uncomfortable for the athlete. Also, do not deepen it excessively — not lower than the midpoint between the first and second guideline. The lower the neckline, the more structural support the garment loses, and it may start to sag.

Restore the markings — refer back to the section describing the pattern and follow the instructions there using the same method. If you're planning a sleeveless garment, then most likely the armhole will need to be lowered so that it doesn't press into the armpit. It's best to do this after a fitting. If the athlete has a slender build with thin, lean arms, this adjustment may not be necessary. If a fitting is not possible, it's better to lower the armhole by 2 cm from the adjusted depth. Possible discomfort depends on many factors: muscle development in this area, the weight of the garment due to appliqués, fabric properties, etc. That's why it's difficult to say in advance whether this correction is needed. When we produce a garment remotely, we prefer to apply this correction in advance, so the client doesn't have to deal with this issue later.



Brief Instructionon

Making a Rhythmic Gymnastics Leotard

Please read the entire instruction before purchasing equipment, tools, or materials.

1. Technical Equipment.

1.1. Domestic sewing machine, requirements:

- Adjustable zigzag stitch: both the stitch length and width (height) must be freely adjustable, not limited to fixed positions;
- Must have a "triple (three-pronged) zigzag" stitch;
- The bobbin case position may be either vertical or horizontal;
- A presser foot pressure adjustment is desirable but not mandatory.

1.2. Domestic overlock machine, requirements:

- Four-thread overlock;
- Adjustable knife position (closer/farther from the plate);
- Adjustable stitch width;
- Built-in differential feed (desirable) — for stretching or easing the fabric;
- Scrap collector container — a useful optional feature.

1.3 Domestic iron with an ironing board (or designated ironing space).

2. Tools and Consumables

2.1. Table for cutting and appliqué work, 60–80 cm wide.

2.2. Scissors, colored pencils, colored markers, eraser, tracing paper, pencil sharpener.

2.3. Needles for sewing machine and overlock — stretch or super-stretch, sizes 70–75; measuring tape, 50 cm ruler, tailor pins, hand sewing needles, seam rippers (preferably several, as they dull or get lost quickly), heat-sensitive pen (marks disappear with heat from an iron).

2.4. Temporary adhesive spray greatly simplifies working with appliqués (optional; brands: 3M75, Gunold, Hobby).

3. Materials for Sewing the Leotard

3.1. Nude stretch mesh with good elasticity and recovery for the base of the leotard.

3.2. High-stretch dense fabric (e.g., biflex, velvet) for appliqués and the briefs section of the leotard (colors according to design).

3.3. Colored stretch mesh for sleeves and skirts (colors according to design).

3.4. Color-matched threads: DorTak, Bestex No. 40; Gutterman Mara, Madeira Aerofil No. 120.

3.5. Lingerie elastic, 0.7 cm wide. For finishing the choreographic neckline, use nude elastic; for casing insertion, white elastic may be used (if not made of mesh).

4. Preparation for Sewing

4.1. **Sketch.** You can draw one yourself or choose a ready-made one online. Many free sketches are published under the condition that the author is credited if the finished garment is shown online. Choose sketches drawn on realistically proportioned figures — this will greatly simplify your work.

4.2. Sketch Transfer. This is the sketch transferred onto the pattern. The pattern is usually redrawn on tracing paper, and the sketch is broken down into appliqué elements and also transferred to tracing paper at the same scale. Having a sketch transfer significantly simplifies and speeds up the process, and the final garment will exactly match the design. Mark the sketch following the same layout as the pattern and redraw the design using grid transfer.

At this stage, consider the design of the skirt: its shape, length, and color. Before cutting the skirt, modify it from the basic pattern if the desired shape or length differs. If the attachment line of the skirt needs to be moved, redraw it higher or lower than the original line on the pattern. The new line will also serve as the upper edge of the skirt. Transfer skirt patterns to a separate sheet (preferably tracing paper). If the design includes sleeves with appliqués, they should also be sketched and transferred.

5. Fabric Cutting, Appliqué Cutting and Placement

Lay the nude mesh over the front piece pattern, aligning it with the grainline. The grainline must follow the vertical axis.

5.2. Pin the mesh to the pattern.

5.3. Thread-trace the outline of the piece, waistline, and center axis.

5.4. Cut the mesh along the outline (with seam allowances), without removing it from the pattern. The briefs section on the front piece is better left double-layered with mesh; do not trim away the mesh underneath the briefs. This improves stability. Later, when the outlines get distorted, the basting will show the original positions.

5.5. Cut the back piece and briefs section the same way.

5.6. Cut the front and back skirt panels and the sleeves, thread-tracing centers and outlines.

5.7. Number the appliqués on the sketch transfer and trace them onto tracing paper, grouping by color.

5.8. Spray the wrong side of the tracing paper with temporary adhesive, dry for a few seconds (the glue should not transfer to your fingers when touched).

5.9. Stick the tracing paper with appliqué outlines onto the right side of a fabric swatch in the required color (for large pieces, observe the grainline — top to bottom).

5.10. Cut out the appliqués along the outlines, cutting through both paper and fabric. This results in clean, precise edges and makes cutting easier.

5.11. Spray the wrong side of the fabric appliqués with adhesive, let dry (they should feel tacky, but not leave residue on fingers). Do not remove the tracing paper from the right side.

5.12. Layer the cut appliqués on the mesh according to the sketch and pattern outlines (if using sketch transfer). On opaque sections, check placement by shifting the mesh.

If not using adhesive, trace the appliqués directly onto the fabric and pin them in place with tailor pins.

6. Attaching the Appliqués.

6.1. Adjust your sewing machine for appliqué zigzag stitching. Recommended settings: stitch length 1.5–2 mm, zigzag width 2.3–2.5 mm. Test on a fabric scrap.

6.2. Plan the stitching route in advance. Not every appliqué needs to be fully stitched around — upper appliqués will secure those beneath. Match thread color to the appliqué.

6.3. Place the work under the presser foot and start stitching, guiding the appliqué so that the right needle penetration falls exactly at the junction between the mesh and the appliqué.

6.4. Locking stitches should be made at the beginning and end of each seam.

7. Garment Assembly and Finishing

7.1. Join the back piece and briefs on the overlock, stretching the back seam. If there is no overlock, use a zigzag topstitch. In this case, add a 4–5 cm seam allowance to the bottom of the back piece beforehand to ease the process.

7.2. 7.2. If a high neckline or mock turtleneck collar is planned, this is a convenient stage to process the keyhole cutout on the back. This cutout is not marked on the pattern as its length is selected individually. It is usually 0.7 times the hip circumference divided by 2, minus the neckline length. Cut the back piece from the neckline down to the calculated length, finish the edge with a mesh bias strip (2.5 cm wide), shorten each edge of the cutout by 1 cm when attaching it to the bias strip, creating fullness relative to the strip length. Stitch the bias on an overlock, turn it to the wrong side, wrapping the overlock seam, and topstitch using a triple zigzag so that it covers as much of the overlock seam width as possible. Trim the excess mesh close to the stitching.

7.3. Sew the shoulder edges on the overlock, aligning the contours of the pieces.

7.4. The high neckline is finished with a mesh bias strip similarly to the keyhole cutout. It fastens with a hook.

7.5. Cut the mock turtleneck collar to the neck circumference from a double layer of stretch mesh (on fold), with a flap for two snap fasteners. Sew the open edges of the collar into the neckline using an overlock. Place a hook under the collar to relieve pressure from the snaps and prevent them from opening on their own.

7.6. The choreographic neckline is finished with lingerie elastic. Baste the elastic to the wrong side of the neckline. Create fullness by shortening the neckline edge by 1.5–2 cm relative to the elastic along both the front and the back. Fold the allowance over the elastic and topstitch with a triple zigzag so that it covers as much of the elastic width as possible.

7.7. A sleeveless armhole is finished the same way as the keyhole cutout. Trim the seam allowance before finishing. The bias strip length equals the armhole length plus 1 cm for slight fullness at the shoulder.

7.8. Insert the sleeves into the open armhole using an overlock.

7.9. Sew the side seams on the overlock, stretching one piece over the other at the briefs area if fullness has formed. Mind the appliqué alignment. The sleeve and side seam are sewn in one pass.

7.10. Sew the skirt side seams using a topstitch, place the skirt on the bodysuit using tailor pins, distributing the fullness evenly (preferably on a mannequin or stretched over a suitable box or tablet), baste, and stitch with a zigzag as used for appliqués. Make sure the fullness is distributed consistently; otherwise, a fitting defect in the form of visible folds may appear on the skirt when the garment is worn.

7.11. Sew the crotch seams on the overlock.

7.12. Turn seam allowances on the leg openings to the inside, pin evenly, baste, and topstitch with a zigzag 9–10 mm from the edge to create casings for elastics. Leave a 1 cm gap near the side seam to insert the elastic. Trim the allowance close to the stitching.

7.13. Insert elastic into the casings using a safety pin. The length of the elastic should be approximately 0.75 of the casing length. Join the ends of the elastic by hand stitching. This method is preferable to directly sewing the elastic onto the edge of the briefs, as it allows for later adjustments and prevents the elastic from being damaged by the needle during stitching.

8. Decorating.

8.1. If the design includes contouring, detail painting, or color washing, perform these before applying rhinestones.

8.2. Contouring and painting are done with thick paint on dry fabric, either on separate parts or the assembled garment.

8.3. Color washing is performed with water-consistency paint on wet fabric, only on cut parts.

8.4. Use special acrylic fabric paints and synthetic stiff brushes.

8.3. Glue-on rhinestones are typically used in sizes ss16, ss20, ss30. Sew-on rhinestones are typically 14–18 mm along their longer side.

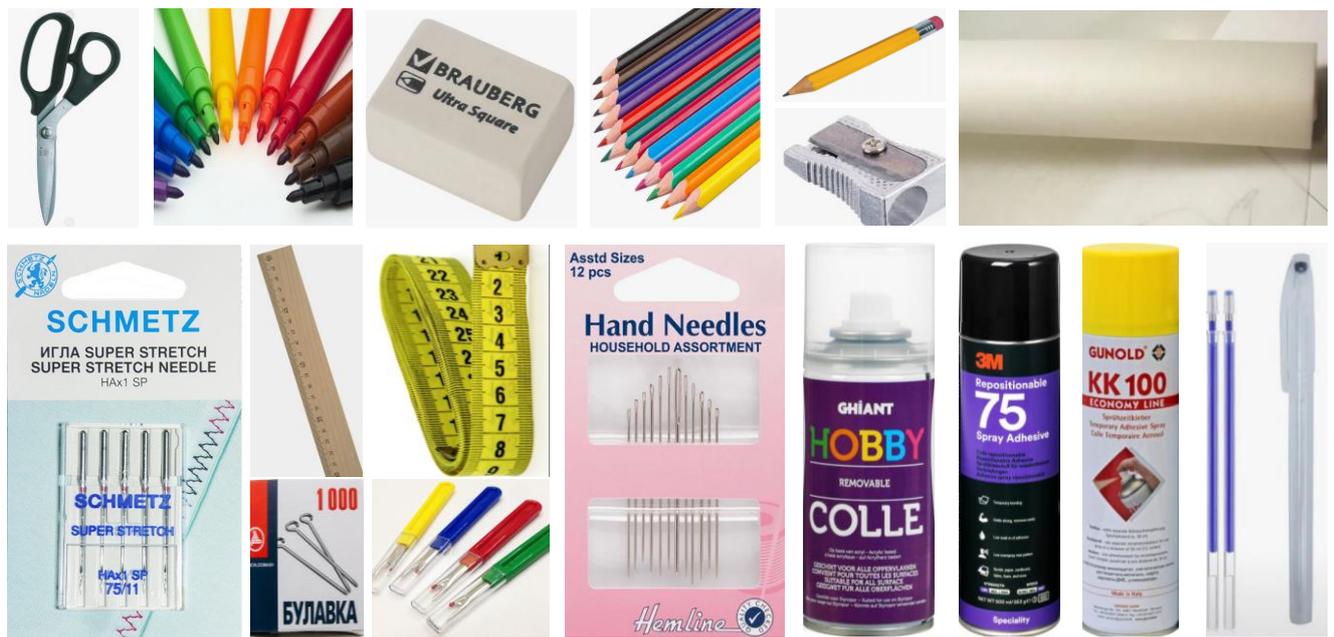
8.4. Glue-on rhinestones may be hotfix or coldfix. Coldfix require special glue, commonly E6000 (manufactured in the USA), B7000, Fevicryl, or Rest. Hotfix rhinestones have pre-applied glue that must be melted with an iron or rhinestone applicator during attachment.

Illustrations for the instruction

Illustrations for Section 1 of the instruction



Illustrations for Section 2 of the instruction



Illustrations for Section 3 of the instruction

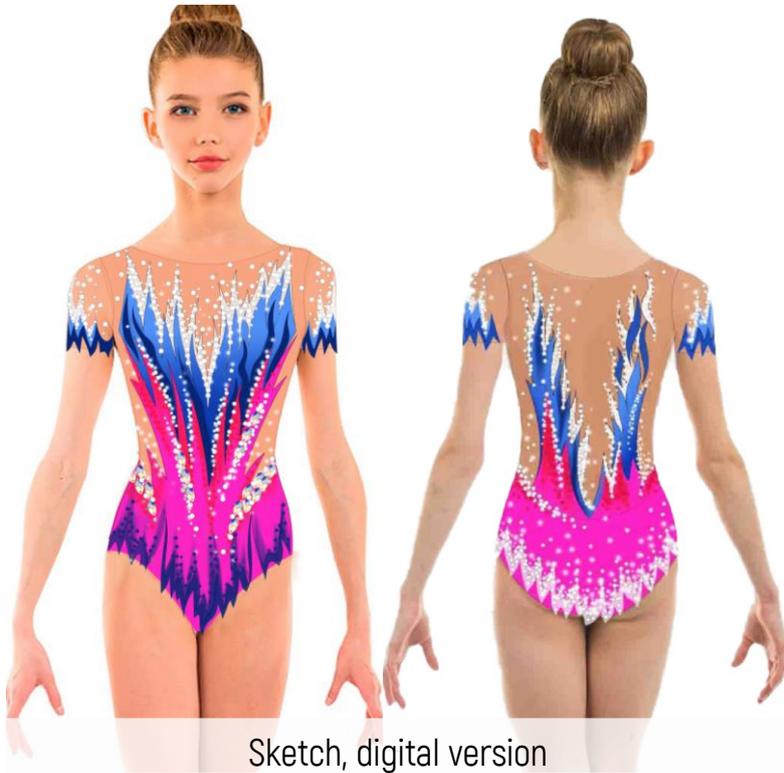


Stretch Mesh

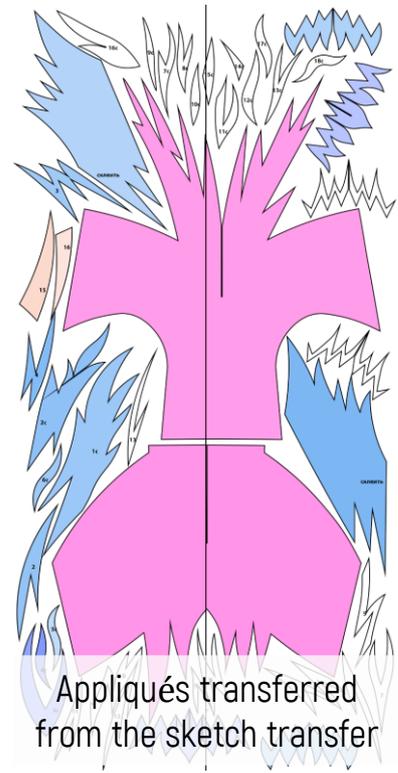
Biflex (Lycra, Spandex)

Stretch velvet

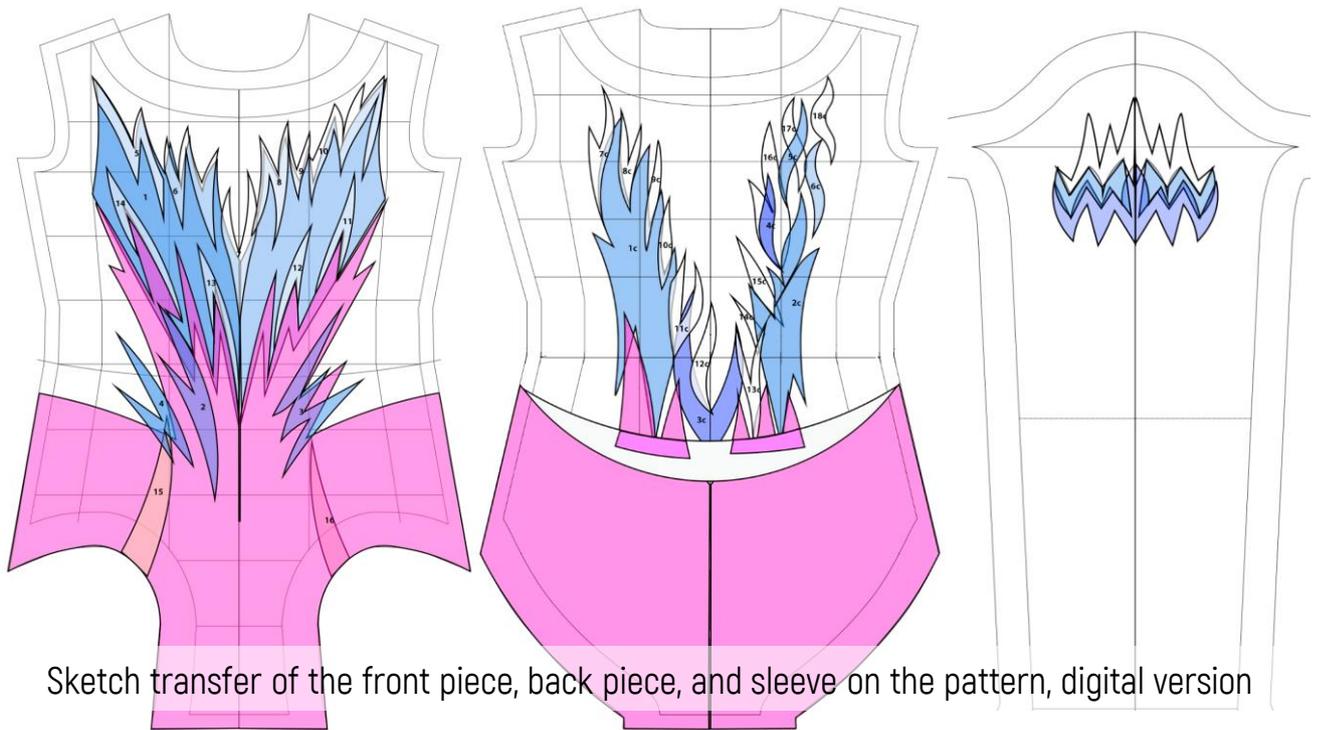
Illustrations for Section 4 of the instruction



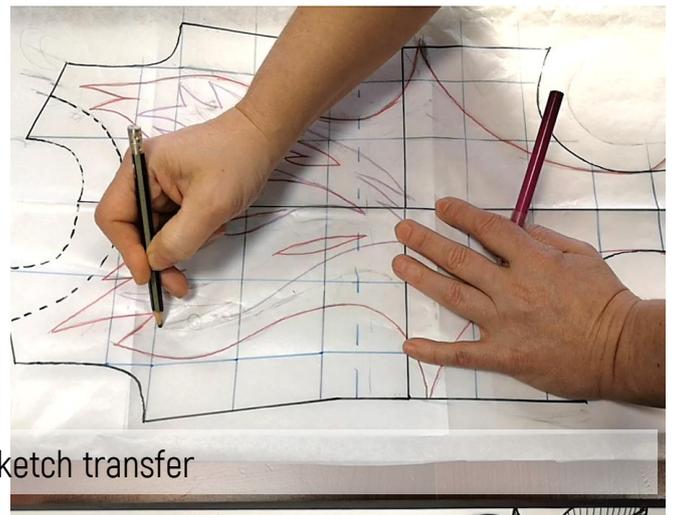
Sketch, digital version



Appliques transferred from the sketch transfer



Sketch transfer of the front piece, back piece, and sleeve on the pattern, digital version

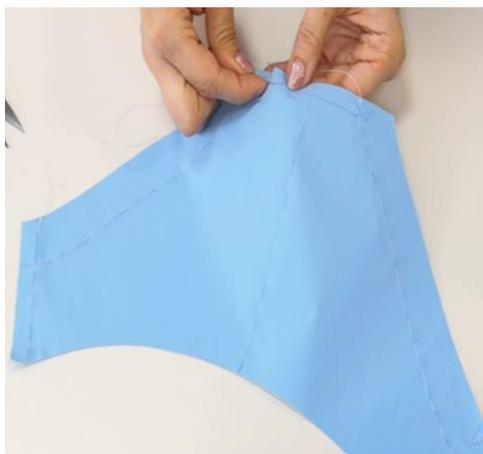


Hand-drawn sketch transfer

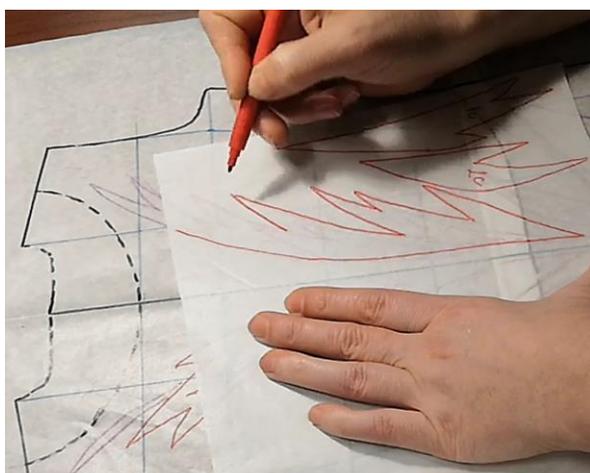
Illustrations for Section 5 of the instruction



Mesh laid over the sketch transfer, pinned and thread-traced along the outlines of the pieces; it's also recommended to thread-trace the center axis and the waistline.

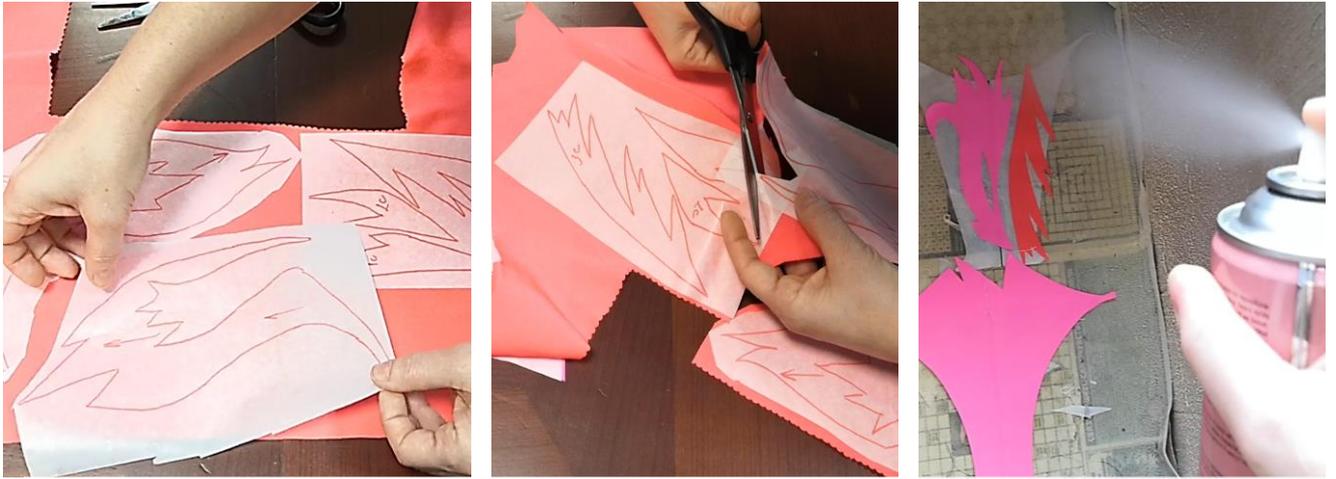


Thread-trace the outlines of the briefs and back piece as well; cut out the pieces without removing the mesh.

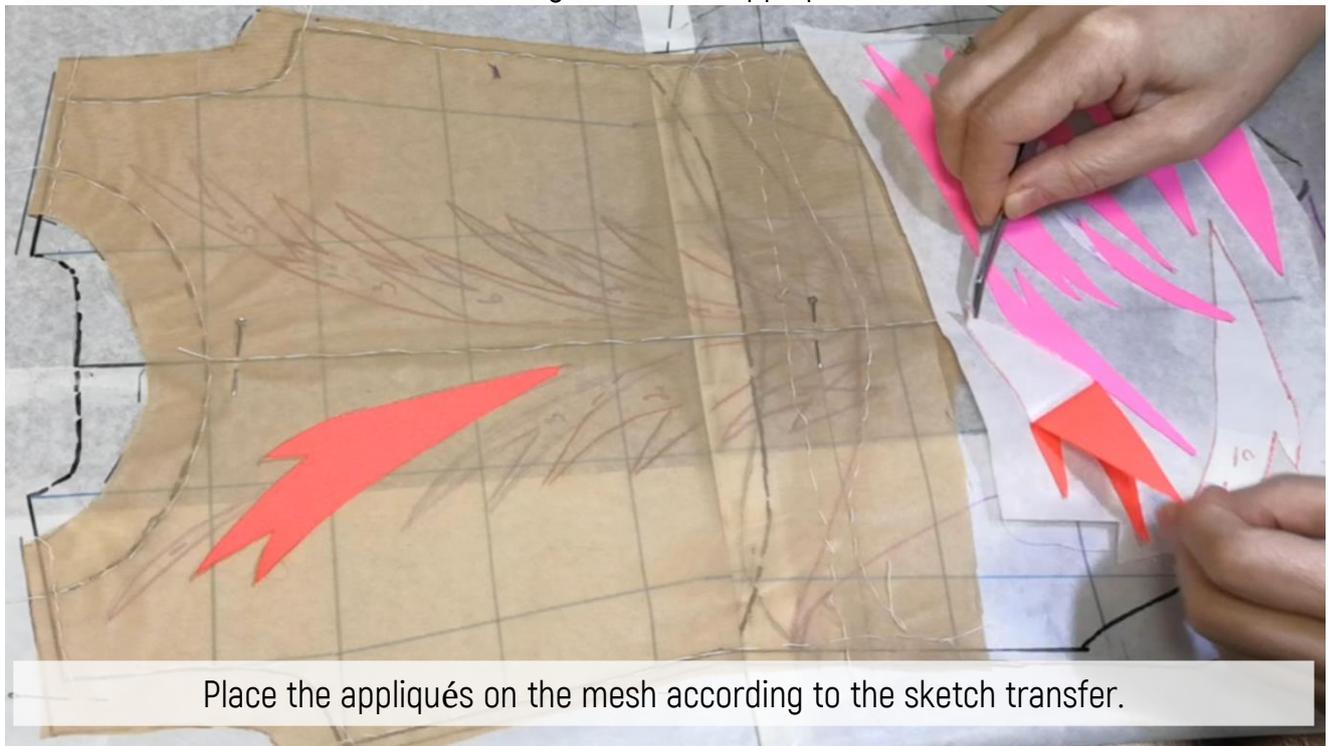


Trace the appliqués onto tracing paper and spray with adhesive.

Illustrations for Section 5 of the instruction

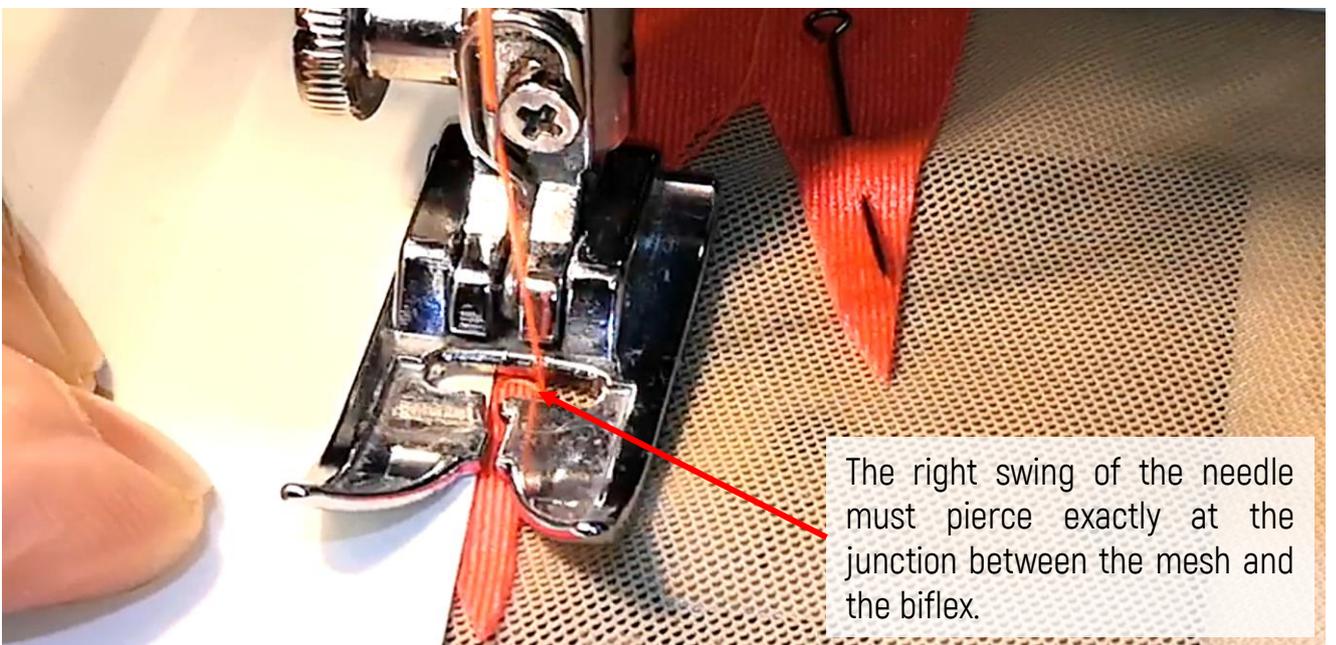


Stick the appliques to the right side of the fabric, cut them out, and spray adhesive on the wrong side of the appliques.



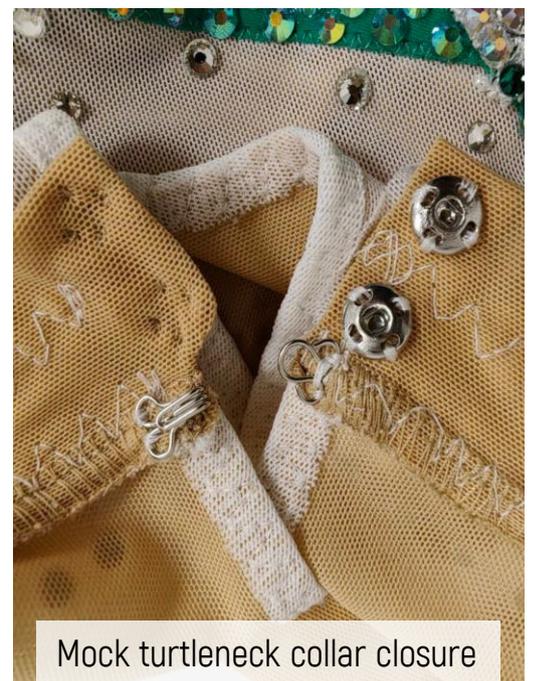
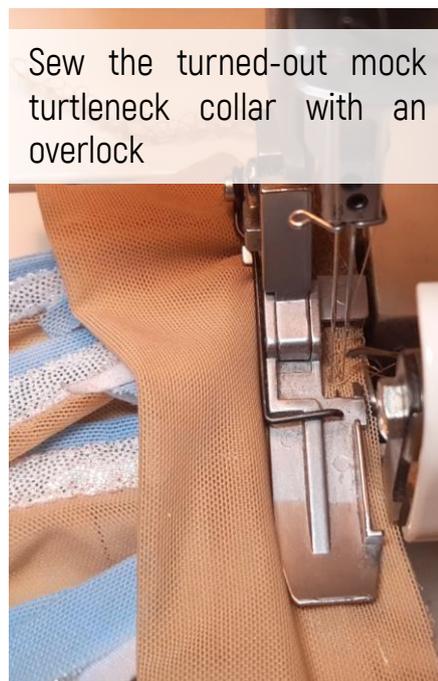
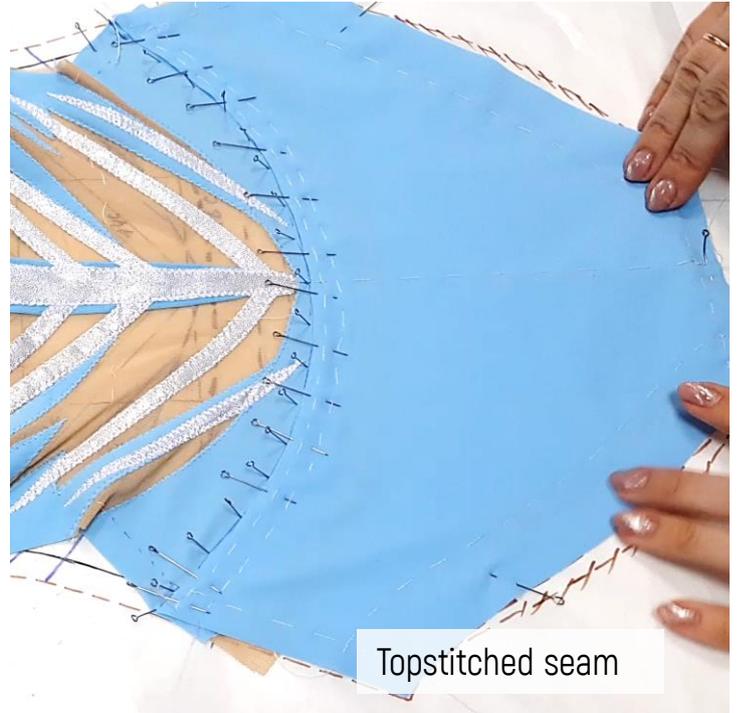
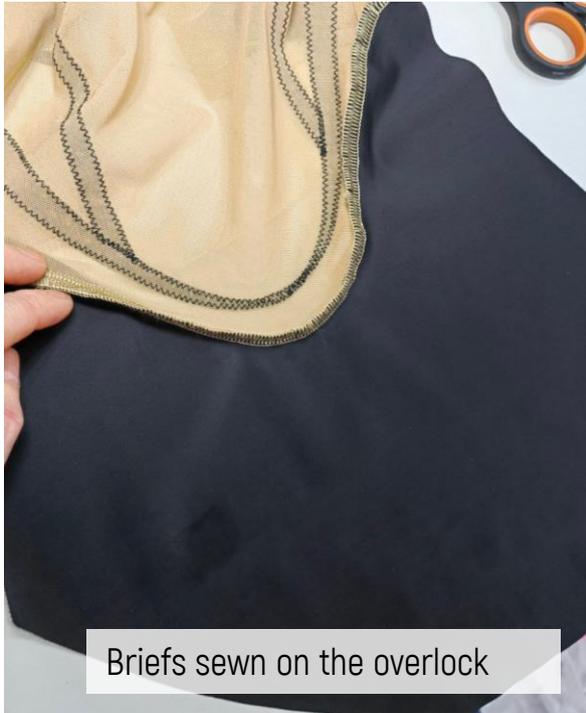
Place the appliques on the mesh according to the sketch transfer.

Illustrations for Section 6 of the instruction



The right swing of the needle must pierce exactly at the junction between the mesh and the biflex.

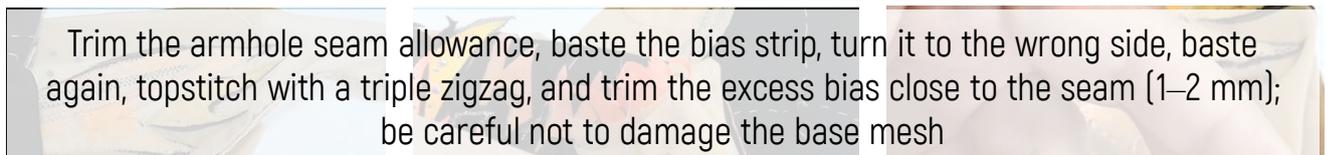
Illustrations for Section 7 of the instruction



Illustrations for Section 7 of the instruction



Pin and baste the elastic below the marking of the choreographic neckline, wrap it with the seam allowance, baste again, and stitch with a triple zigzag



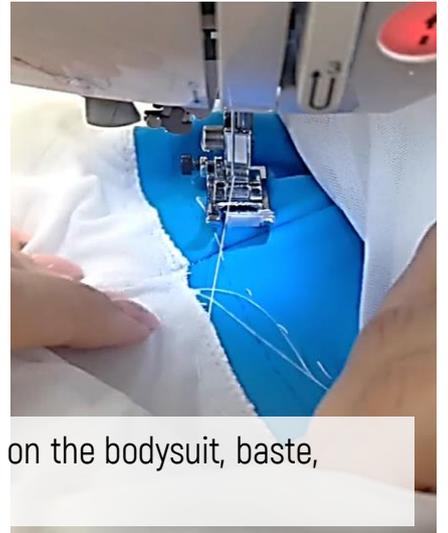
Insert the sleeve using an overlock



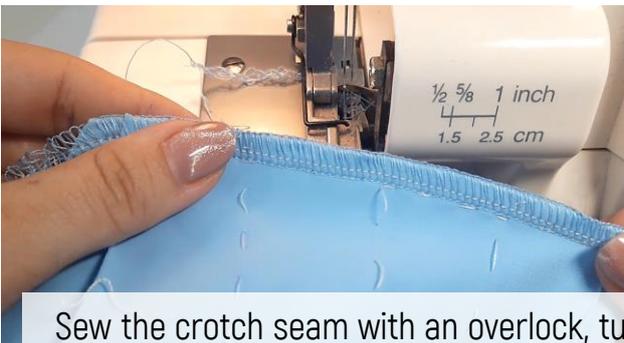
Illustrations for Section 7 of the instruction



Baste the side edges of the bodysuit and sleeve, sew with an overlock



Sew the side edges of the skirt with a topstitch, place it on the bodysuit, baste, and attach with a zigzag stitch



Sew the crotch seam with an overlock, turn the seam allowances of the leg openings to the wrong side, pin, baste, and topstitch with a zigzag, leaving an opening for the elastic. Insert the elastic and stitch the ends



Illustrations for Section 8 of the instruction



Hotfix rhinestone application with an iron.



Transparent glue: E6000, B7000.



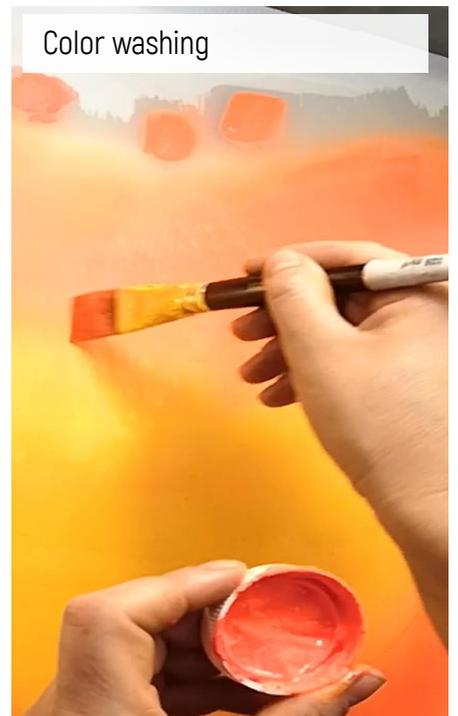
White glue: Fevicyl, Rest.



Contouring



Detail painting



Color washing

Illustrations for Section 8 of the instruction

Contouring brush 6 mm



Brushes for detail painting 22 mm



Brush for large-area coloring – 50–70 mm
(available in any hardware store)



Brushes for detail painting – 6, 12, 20 mm



We use blister packs from sew-on rhinestones as paint palettes, since acrylic paint is difficult to wash off regular palettes. Used blister packs are discarded.



Containers for rinsing wide brushes and preparing diluted paint for color washing

A glass table will make your painting process much more pleasant and convenient. Besides simplifying work with water, it also helps when working with a pattern — you can tape the pattern to the underside of the table and paint precisely within the outlines. If a glass table is not available, lay a piece of linoleum on a regular work surface. Avoid using films or tablecloths — their thickness may interfere with brushwork, causing wrinkles that will result in defects during color application.



Use only brushes with synthetic, stiff bristles. The size and shape depend on the specific task. Brush size is usually measured in millimeters — for example, No. 6 means the working width is 6 mm.

How to print the pattern on a home printer if the format doesn't fit A4

1. Be sure to download the file to your computer. Printing directly from a browser has limitations.

2. Open the pattern file in Adobe Acrobat Reader (usually pre-installed on most computers).

3. In the print settings, select your printer, set the paper size to “A4” (1), under “Page Sizing & Handling” choose “Poster” (2), set tile scale to 100% (3), and check the box for “Cut marks” (4). In the print preview window you’ll see the selected scale and the number of pages that will be printed (5).

4. Click the “Print” button (6). The program will automatically divide the pattern into A4 sheets with cut marks.

5. Tape the pattern sheets together along the cut marks using transparent tape.

The image shows the Adobe Acrobat Reader DC interface. On the left is the Adobe Acrobat Reader DC logo. On the right is a preview of a pattern file with pieces labeled: Back, Front, Sleeve, Back panel - skirt, Front panel - skirt, and Back panel - skirt. A red arrow points from the Adobe Acrobat Reader DC logo to the Print button in the browser's toolbar. Below the pattern preview is the Print dialog box. The printer is set to EPSON L210 Series. The Properties tab is selected. The Page Sizing & Handling section is expanded, showing 'Poster' selected for Size, '100%' for Tile Scale, and 'Cut marks' checked. The Scale: 100% Pages: 15 is displayed. The Print button is highlighted.

Conclusion

This brief tutorial will help you create a high-quality leotard that will delight both you and the athlete. If you still need more detailed guidance, refer to the Full Guide, where each step is thoroughly explained and illustrated.

We hope that creating costumes will bring you as much joy as it brings us in our studio. Don't be afraid of making mistakes, and don't feel pressured to follow the instructions with absolute precision. If something seems unclear, go ahead and do it the way you know or the way it makes sense to you. If you like the result — it means you did it right. If not — you can redo it. That's perfectly okay. The materials used are not overly expensive, and the garment itself is relatively compact — so there's no need to worry about costly yardage or miles of stitching.

Just one important caution: Don't commit to sewing a costume to a deadline — whether for money or as a favor — if you're just starting out. If something goes wrong and you miss the delivery date, a child might be left without a costume for their performance, and that can be incredibly disappointing for them.

Visit our website at <https://aevsport.ru> to watch free video tutorials, sign up for our online courses, keep up with new guides, and stay in touch with the latest trends in performance costume design.

Follow us on social media, share your creations and experiences — we're always with you and here to help!

Video tutorials can be found here



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