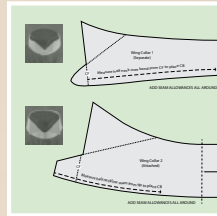
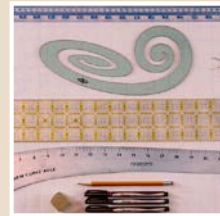


# the SHIRTMAKING WORKBOOK

Pattern, Design, and Construction Resources



valuable links to

- SHIRTMAKING RESOURCES
- CONSTRUCTION PROCESSES
- FEATURED DESIGNERS

ONLINE CONTENT DIRECTORY

More Than  
100 Pattern  
Downloads for  
Collars, Cuffs  
& Plackets

David Page Coffin

## What This Content Is, How To Access It, And How To Use It

The Shirtmaking Workbook is a four-part package, consisting of:

- ▶ The print or digital book.
- ▶ A printable pattern collection, cataloged in the book.
- ▶ A digital article collection that expands upon the how-to and analytical book content with additional text, diagrams and photographs.
- ▶ An on-going, ever-growing shirtmaking and shirt designing web-resource collection including blog posts, sew-alongs, and tutorials, Pinterest boards, links to resources not mentioned elsewhere, etc., all based on content and ideas from the book.

This document, The Online Content Directory, is the gateway to all the digital content beyond the print book. On its following pages, you'll find thumbnail images of all the page spreads from the book that have related online content of any sort, as indicated in the text by these symbols:



These garments are photo-profiled online



Full-size printable patterns from these garments, details, or muslins are online.



Online article

The text describing each thumbnail image is actually a clickable link to the content mentioned or referenced on that page, and if there's more than one link on a spread, the text will be separated into individual links. Some of the links are to long articles, so be sure to scroll to find what you're looking for.

All this digital content is in the PDF file format for easy viewing online or downloading to your own computer. Adobe's free pdf viewer, Adobe Reader, is basically *required* for the best results, both when reading and especially when printing any of this content once it's on your own computer, because there are so many features that only it can offer that I built into the material here. I'll assume that's what you're using in the how-to article on viewing, navigating, and otherwise interacting with this content, located [here](#).

Before using any of the patterns, please also read the introductory article [How to Use These Patterns](#), located [here](#). These articles cover both accurate printing and resizing of these primarily detail patterns, as well as how to integrate them with existing full-garment patterns.

This is the simplest and most instantly-gratifying way to use these contents, as a detail-pattern collection for replacing one or more of the details in a shirt or top pattern you already enjoy with one provided here as a full-size option. Most, if not all, of the sewing directions you'll need to construct any detail here will also be found in the article content and/or links, but feel free to use whatever other methods you may already prefer, or that come with the original pattern.

If the new detail you want to try is just a reshaping of the same sort of structure as you already have, all you'll have to do is to assure that the new detail's seams match in length those of the one you're replacing, as described in the [How to Use These Patterns](#) article just mentioned.

If the new detail is quite different in structure from the existing one, please review the Block Logic chapter in the book, as well as [this](#) article, which together cover my tools and methods for scaling and previewing detail samples without having to make a complete garment-body muslin as well. But please do take the time to make—and possibly to experiment with the shape of—a sample or two, especially if the structure is new to you. That's what this material is really all about: experimentation.

The Block Logic chapter is also introduces the broad topic of fitting and perfecting your own collection of basic shirt "block" body patterns for a variety of uses, and "feels", from close-fitting dress shirts to loose and oversized sport and outerwear shirts; which, if you're game for something this ambitious, would of course be best done before you even begin to select and true-up your preferred details. That's how I've been using the information here myself, and it's my vision for the most effective use of the complete package. Be forewarned, though! There's NO way to progress on this journey without a willingness to make, and remake, samples and tests...which means stocking up on some sample-making fabrics, as well. If you're up for it, I suspect you'll find this full-on approach as satisfying and compelling as I'm finding it.

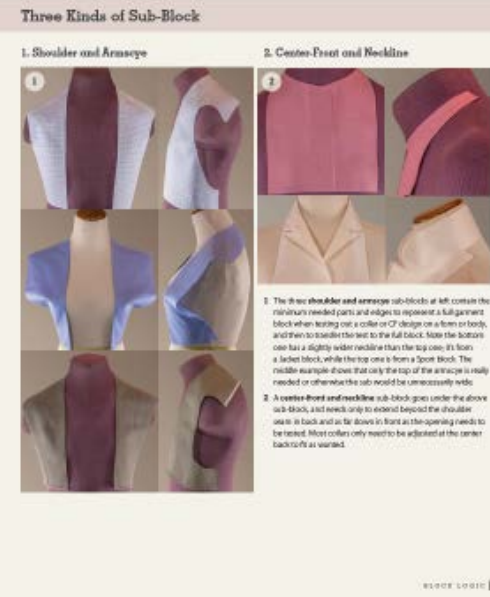


Page 7. Visit my blog for **Patterns** from, and photo profiles of the 6 all-one-pattern shirts.

These patterns are all one-pattern shirts. Full-size printable patterns from these patterns, either as individual pieces or as a full-size PDF.

From top left to bottom right:

1. Striped button-down shirt with reversible collar. This is a reversible shirt pattern.
2. Silk pajama blouse with ruffled collar. Fabric print pattern. Color block band to separate collar, shown in the finished look.
3. Unisex pajama blouse with a one-piece bias-cut and interfaced asymmetrical collar. Shown on the cover of the book.
4. Cotton pajama shirt with paper-applied bands of Japanese fabric and reversible collar. Based on a pattern from *CF*.
5. Tweed jacket with wide notched lapels, wide collar, and a wide band of contrasting fabric.
6. Wool-blend jacket with notched lapels, wide collar, and a wide band of contrasting fabric.



Page 16. Article on using sub-blocks.

**Three Kinds of Sub-Block**

1. **Shoulder and Armhole**
2. **Center-Front and Neckline**
3. **Collar and Cuffs**

The three **shoulder and armhole** sub-blocks at left contain the minimum needed parts and edges to represent a full garment block when sewing on a collar or CF design on a form or body, and then to assemble the rest of the full block. Make the bottom one a slightly wider neckline than the top one. It forms a full block which fits a form or body. The middle example shows that only the top of the armhole is really needed or otherwise the sub would be unnecessary.

A **center-front and neckline** sub-block goes under the above sub-block, and needs only to extend beyond the shoulder area in back and to be done in front as the opening needs to be tested. Most collars only need to be adjusted at the center back to fit as wanted.

Pages 26-27. Up-coming blog post on using digital tools.

Pages 20-21. Links to drafts.

Blog post on semi-draping a shirt pattern's shoulders and adjusting the balance.

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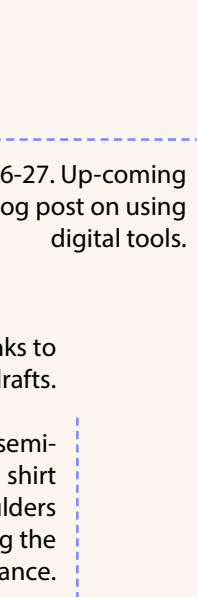
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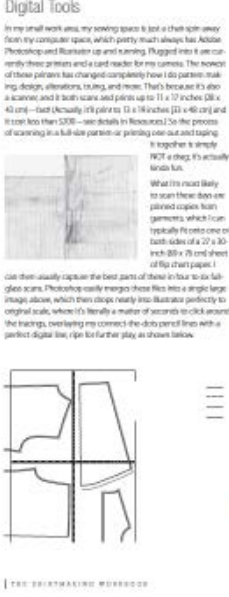
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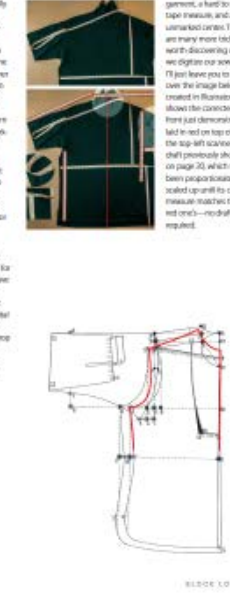
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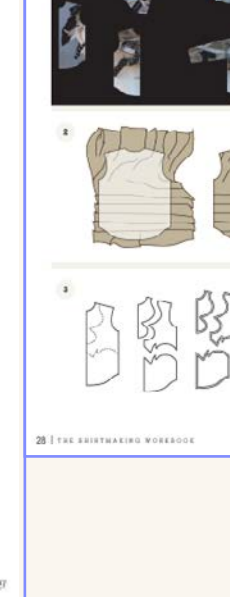
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Pages 22-23. Links to copying supplies.

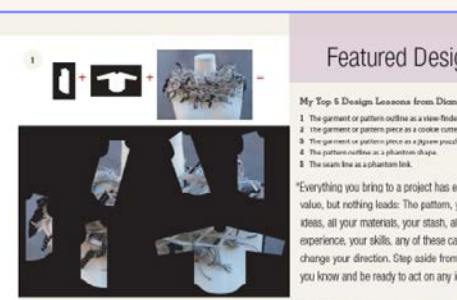
Link to a video on copying a shirt.

HOW TO USE ADOBE READER

HOW TO USE THESE PATTERNS

HOW TO USE A SHIRT BLOCK

Pages 28-29. Links to Diane Ericson.

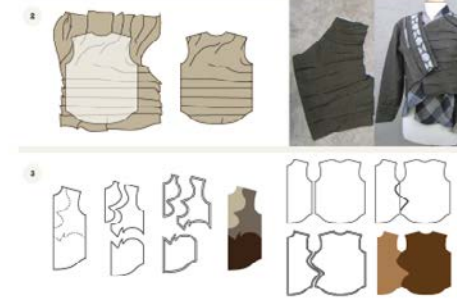


**Featured Designer**

**My Top 5 Design Lessons From Diane**

1. The garment or pattern outline as a whole piece.
2. The garment or pattern piece as a whole piece.
3. The garment or pattern piece as a whole piece.
4. The pattern outline as a whole piece.
5. The seam line as a whole piece.

"Everything you bring to a project has equal value, but nothing leads. The pattern, your ideas, all your materials, your stash, all your experience, your skills, any of these can change your direction. Step aside from what you know and be ready to act on any idea."



**Diane Ericson**

Nobody has turned on more light bulbs for me about playing with pattern shapes than my friend and unfailing inspirer of fresh ideas, Diane Ericson. Diane is the only person I've ever had the pleasure of sharing out with who really inspires me through every garment piece. She and her legendary collaborator and mother, I've developed an amazing and fun list of finishing innovations and construction strategies that make them and their hands of inventing students, readers, and pattern collectors to start sewing without knowing where they'll wind up, and to change direction at any time whenever inspiration calls for something better. At least a few of these designs are already in my old workbooks, the one more than a decade ago, but I can't say that it was Diane I had to wait up my distinctly word-of-mouth on the topic with a glimpse of Diane's old blue notebook. A second or third book in my many (I think) sewing notebooks are made of old fabric, actually really basic shapes, many of which are gone. Diane is actually deeply fond of them, and delights in connecting new garments from cast-off cut-up deconstructed, stained, evented, and old items to new ones. As she told me many times, "The just looking for adventures I haven't had yet." And she's still managing to do them right inside her sewing studio.

Pages 30-31. Block Logic chapter Resource links.

**Formas** Don't Fit Yourself Alone!

Whatever your taste in fitted basic pattern, *Formas* has got you covered. It's a collection of 100+ patterns for shirts, blouses, and jackets, all of which are designed to fit you. The patterns are designed to be easy to modify and adapt to your own measurements and preferences. The book includes a variety of styles, from classic to contemporary, and is a great resource for anyone looking for a new pattern or a way to improve their existing ones.

**Resources**

See the online resources for this book, my blog, and my Pattern Book. *Formas* is available for purchase on Amazon, BarnesandNoble.com, and other online retailers. The book is also available for purchase on Amazon, BarnesandNoble.com, and other online retailers.

**Block Logic**

Block Logic is a series of books that provide a step-by-step guide to creating block patterns for various types of garments. The books cover everything from basic block patterns to more complex designs, and are a great resource for anyone looking to improve their pattern-making skills.

**Tools**

**DIGITAL**

Anyone who is in the market for a new pattern-making tool or software should consider the *Formas* books. The books are designed to be easy to use and adapt to your own measurements and preferences. The book includes a variety of styles, from classic to contemporary, and is a great resource for anyone looking for a new pattern or a way to improve their existing ones.

**Books**

**Formas**

*Formas* is a collection of 100+ patterns for shirts, blouses, and jackets, all of which are designed to fit you. The patterns are designed to be easy to modify and adapt to your own measurements and preferences. The book includes a variety of styles, from classic to contemporary, and is a great resource for anyone looking for a new pattern or a way to improve their existing ones.

**Flare Felling (Serged Weld)**  
If the raw edge of the seam allowance will be serged together—either after finishing the seam or at the same time—in some other way (perhaps with an overlocking stitch from a zigzag-capable machine), there's no need to fold them under or to trim the fabric edge before stitching through all layers parallel to the original seam.



**Double Stitched (Industrial Only)**  
A very common trick on manufactured items, this is created with a specialized and dedicated device called a Double Needle Feed-Off-the-Arm Chain Stitch Sewing Machine. The machine wraps the layers together and stitches them twice with three rows of parallel, all-in-a-single-pass, lines that both sides have in this case are chain-stitched like "chain" on the wrong side, not lock-stitched as is all the above, and both lines are visible on either side.



**Non-Programmed Keyholes and Buttonholes**

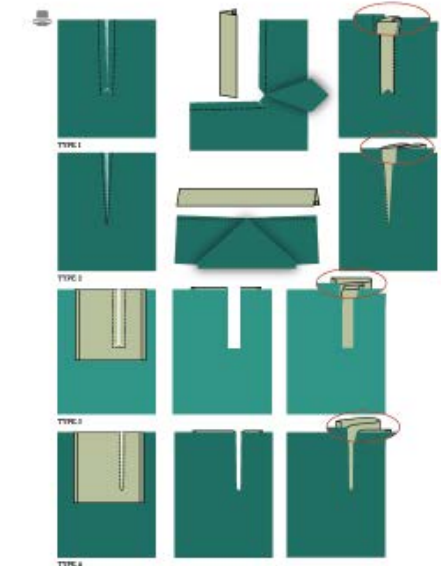


With an eyelid power foot planned as zigzag machine, you can make higher quality keyhole and other buttonhole shapes than you can with most programmed simulations, as shown above, complete with stitches that wrap around a special opening at one end, more detailed directions are online here without an eyelid plate, you can get great results just by stitching into stitches in an elongated, diamond shape, as shown at left, and cutting out later with a cloth and eyelid cutter.



Page 37. Article plus videos on making keyhole buttonholes using an eyelet plate and a zigzag sewing machine.

Pages 40-43. Patterns and steps for all 4 placket types with many variations



Type 1 Patterns

Type 2 Patterns

Type 3 patterns

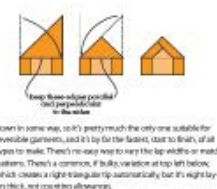
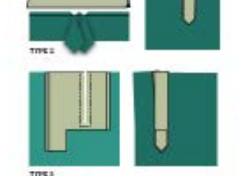
Type 4 patterns

**Placket Origami**

A placket is any structure designed to create an opening and an underlap at a slash or cuff in an unbuttoned area of a garment, such as above the ends of a cuff or at the neckline of a polo-neck shirt. There are many ways to build one, but they seem to boil down to at least four main types, as shown at left, all of which can be varied either subtly or radically, as demonstrated with the few examples here. For all four placket types, the slash line is marked first, then reinforced with stitches on either side of the raw fabric cutting. These stitches are parallel, spaced evenly for space at the start and end of the slash (1 and 2), or tapering, starting farther from the slash at the open end and tapering or carrying to the point just before the end of the slash (2 and 3), which offers the option of concealing the placket entirely inside the garment. The slash on 1 and 2 are reinforced and cut before adding the placket fabric; the slash on 3 and 4 are reinforced with the stitches that attach the placket material then cut through all layers.

Type 1 is very flexible and suitable to any closed width on either placket piece. It's easy to match the width of the overlapping layers and fabric pattern matching is easy. Some matching on the buttonholes will be done before joining the placket, especially on wider plackets. Get the full details chapter for variations on this type.

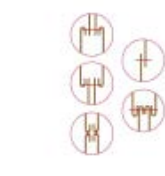
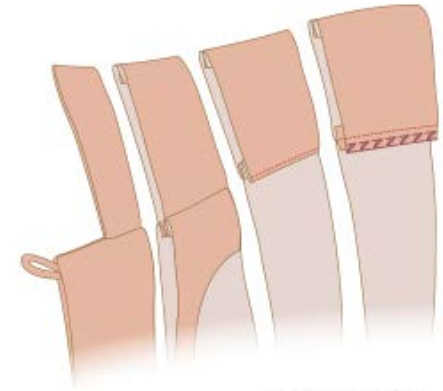
Type 2 is the familiar "continuous board" style found everywhere. It's fast, flexible, and soft, and requires no additional finishing once the binding is secured on both sides of the slash, while any other type. There's no right or wrong side if you don't have stitches in.



down in some way, so it's pretty much the only one suitable for reversible garments, and it's by far the fastest, start to finish, of all types to make. There's no seam to vary the top width or match patterns. There's a complete fabric orientation top left below, which shows a right-angle turn automatically, but it might be a little tricky, not costing allowances.

Type 3 is the one I described in Sewing and generally prefer it to the most common type found on high-end shirts, as detailed as shown below at left. It's easy to use, dramatically simpler on the next page, and easy to apply because it can be completely formed by pinning and then drafted before stitching. Pattern matching is easy, but it's not easy to make the top width.

Type 4 is the one typically found on polo shirt cuffs and openings. It offers much more flexibility than type 2 in the design of the leading shape's outer edges (good for facing), and 1/2" side could be placed and tapered to the right side. It requires careful pattern making as well as careful sewing and stitching.

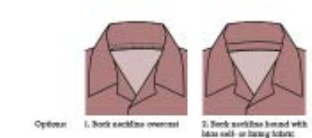


**Convertible Collar Options**

Conventional wisdom has it that there are three options for the seam allowance at the neckline of any garment with a collar: lap into the collar or stand into the garment, or passed open, as in the little diagrams at far left. There's actually two others in common use, one left, one right, one of which is a simple overlap of laid and edges and the other a simple overlap of stand-under edges. And the whole story is really that most other collars exhibit a mix of approaches with a single collar, differing both between neck and middle, and even on either. All the common treatments are diagrammed in the cutaway above, and the variations are so profuse that I've assembled the most useful into separate printable direction sheets, such as the one peeling out at far right, and put them online.

**Convertible Collar Construction; no back facing**

Version 2: Overcast or Bound Seam Allowance at Back Neckline



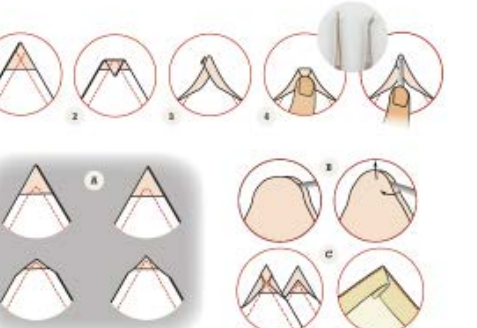
Pages 44-45. Article on camp, or convertible, collar construction options.

Pages 48-49. Skills and Structures chapter Resource links.

Anna Gorbatenko's complete fused shirt-collar construction sew-along.

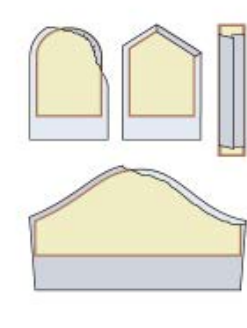
**Turn a Better Point**

Most home-sewing methods involve a stitching adjustment at the point along with close stitching of the allowances. But before going out or turned over. Diagrams 1-4 show the approach I've seen in use by professionals, which is different in every respect, except for the idea of keeping the stitching on the side of the point, which is generally a good idea but not essential. The pro method is to stitch straight out the way to the point, either pinning or clipping as shown (1), and then to fold the allowance over the point without turning them (2, 3), thereby folding right corners and thus parallel arrangement possible. The last pair a



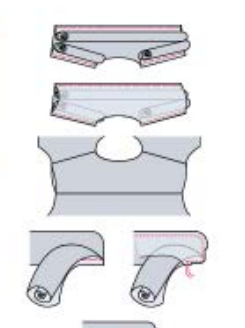
**Use Templates for Repetition Precision**

Any edge I need to fold and press under exactly symmetrically, I always turn over an old tag or make a template, which itself needs to be precisely shaped of course, with careful drawing and cutting. This is definitely worth doing even if you think you'll never use the same shape again. Take the time once and enjoy the elegant results every time you wear the garment. Some light glue stick sticks will hold the pressed under seam allowance when pinning the whole thing from the right side, and a little spray starch or starch is often helpful to stabilize the final pressed shape during subsequent construction or topstitching. Use the glue stick to hold details like pockets in place while topstitching, too.



**The Burrito Method**

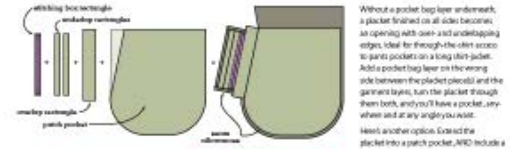
So-buffed because it involves wrapping all or part of your work like a tight roll inside the seam you need to stitch, this method often allows you to be precise more easily and extensively than other methods, so show it in the cuff example at bottom. It's also a neat way to catch a pocket without any visible stitches, tucking out the rolled layers at one end or through the neck. If the going is to get the pocket into a seam allowance, don't bother doing this, because it's not so easy to keep the yoke layers equal and it wrinkles the fabric. I use it for collars and cuffs, as described in detail in my first book and online.



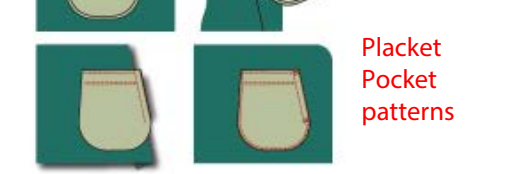
**Type 3 Placket Variations**



The potential for placket variation is effectively infinite. The simplest thing is just to change the dimensions and/or the proportion of the layers. Any placket edge that the last one on either side to be topstitched down could also be connected from a straight fold to cause other shape and be extended beyond the usual edge. The extension could then be shaped in any way you like for more topstitching or edge finishing. Further, any free folded edge on a closed placket could be changed from a fold to a seam, allowing for bulk reduction (the fabric layers could be a lighter weight fabric and facing at edges of the outer, visible layer here are used to remain straight, all as shown in the type 3 examples). And as you can see below, the same structure can be easily converted to a pocket opening just by stitching in the middle of the fabric instead of the edge and stitching around both ends. In fact, if started from the garment right side, type 3 with slightly different cutlines is also a typical structure used for welted pockets. My favorite adaptation of type 3 is the convertible shirt cuff, such as the one at left, which corresponds to the example above by adding piping and extending into a facing around the entire cuff area. All the other types could also be adapted to pockets or waist-garment openings, but only types 1 and 3 are easily suited to the job.



Without a pocket bag layer underneath, a placket finished on all sides becomes an opening with one- and underlapping, ideal for through-the-slit access to pants pockets or a long-throw jacket. Add a pocket bag layer on the wrong side between the placket pieces and the garment layers, run the placket through them both, and you'll have a pocket—anywhere and in any angle you want.



Placket Pocket patterns

Page 38. Up-coming blog post on tweezers, hemostats, and forceps for sewing applications.

Page 39. Article on the Burrito method and its basic variations.

Page 47. Morgan Meredith's complete article on Styling Menswear (Using Line, Color, and Texture).

**Featured Designer**

**Sewist Blogging Complaint**  
Thank Theory, the creator of Morgan Henley and her husband Mark, to partner the the menswear and for women who like to wear it with a very welcome emphasis on looks. To my eye, they do perfectly every little thing that custom quality sewing and blogging offers the rest is fortunate home sewers, unless and we could partner, save trouble and time, deal with the always, and present, making gals and the like of other dedicated sewing mamas as their friends, educate, and collaborate, just like we do, or hope to do. As soon as I found it, I knew I'd enjoy connecting with them, and during their wisdom and experience. An talented and generous with her correspondence as apparently with all the she does. Morgan, see me a huge piece of information about her design process, here it is.

**Styling Menswear (Using Line, Color, and Texture)**  
I think that it's uncommon to find stylish and current menswear sewing patterns because of the common misconception that menswear is too boring to make valuable sewing time out. I finally believe that menswear is just as interesting than dress and kids in a sewing project. Sewers designing and constructing menswear projects are more confident to understand than they need to sew a woman's garment. If they are looking to create something that is really (and will) look in public, they may not see this as a variation of sewing menswear. There is an advantage to working with the conventional more thoughtfully emphasizes challenging aspects, such as sewing precision, knowledge of fabric properties, and creativity when faced with creating an original garment while meeting established criteria.

**Morgan Meredith**

When sewing menswear, it is very important to remember the three elements of garment design: line, color, and texture. These three elements operate as percentages that must always result in a full 100 percent. For instance, if a sewer decides to experiment with a color by choosing a men's green fabric, it is important to choose a fabric that does not also highlight an unusual texture as well as a complex pattern that results in a complex silhouette. Of course, these three elements are just guidelines to help create a conventional and wearable menswear garment, and they can easily be broken if the goal is to create something exciting, shocking, and fashion-forward. To explain how these concepts can be used to create a modern and fashionable menswear garment, here is how I approach sewing a "Newcastle Cardigan".

Line: Line is the silhouette and fit of a garment. When using a sewing pattern, such as our Newcastle Cardigan pattern, a lot of the choices when designing the line of a garment have already been made for the sewer by the pattern designer. By choosing to use the Newcastle Cardigan, I have decided that I want to create a slim-fitting but garment suited to a fairly slim and tall wearer. I have decided the garment's focus will be the crop shirt collar and that the cardigan will have a full, extra-long sleeve and a short body reminiscent of a modern polo shirt. Of course, if my opinion of these features doesn't fit the brand, at the sewer, want to achieve the pattern can be altered to achieve a different fabric fit (more on that here).

To read more, see the complete article online.

**RESOURCES | Skills and Structures**

**Enhance Tuff Tops**  
If you've mastered your casual shirt labels, especially felt ones, you're likely to have encountered messengers like those above, in which the top is cut to resemble and back, even create pockets. Any style women, salvaged-edged tops or ribbed knit tops, as well as the binding, but with more fabric—and there are plenty of options. The source with the most real value that I've found is my own.

**Pressing Gear, Bought and Made**  
How can the pressing tools that I rely upon every day sitting upon the most useful one of all, a homemade pressing board (glowwood, smooth form, wrapped in heavy heat that air, which is needed). It is used in a portable surface in a pressing iron (see it at work when wearing garments in the Dress Book chapter). Don't make it too big to be a board, or too small for a couple of collar pieces, mine is 24 inches (61.5 cm) x 18 inches (45.7 cm). A bigger one more than a pressing board, it's also a much used pressing surface. Nothing is better for a hard crease, as in the neck of a placket, or to get a better crease. With the steam board and steam presser, I have now spent my regular ironing board, or my own pressing surface, under the steam that comes in my own cutting table, under the cutting iron. A common rule and a better press cloth complete the kit. Don't like the holes in steam irons and don't like having one and sometimes a little of off from starch or oil (it just what's needed to make a sewing project become easy).

**SHIRTMAKING**

My first sewing book, Shirts, is everything I figured out about dress-shirt making over ten years of testing and research, organized at the last minute into looking for a general shirtmaking book. It's not the one you need for that.

The Sewing Guild of Houston was. Don't ask. Neither would any other sewing guild's basic video workshop on jeans, industrial sewing techniques applied to dress shirts and making it. Definitely an essential, and many say, a life-changing experience.

Master Shirtsaver Anna Gorbatenko is the featured designer in the dress-shirt chapter. I soon asked her to create her collar-making process for me via email, because it's a variation of my technique, but with heavy fabric instead of medium-weight sewers as I've used for and describe in my other books. She responded to me with a glorious job together with some photos—both snatching the final final stitches—the art her trademark. The whole thing is now in your hands, so the book is the complete. Thank you, Anna!



**VINGE BROW EVENING DRESS SHIRT**

The bib on this shirt is inserted with a double-needle chain-stitch, wadded seam on the sides, and a fold-over seam covered with a fabric strip at the bottom. It shows inside and out for left, from one side bottom all the way to the hem and around the back to the other side (left), the edges are finished with a narrow, machine-refined hem from top to bottom, into which are placed small fabric inserts, including the horizontal fabric strip at the left (I love how the ends of these are simply folded over at a right angle to catch in the rolled hem as well), and the side seam gussets at center, near left, shown from both sides. (Click on the single needle sewing section) Note how the double-needle chain-stitch seam stitching more or less blends into the hem roll, confirming that the hem were done first.

As before, near left, the sleeve vent, with its lightweight cotton strip, is positioned at the top of the opening through just the outside side of the strip and the sleeve, and then the yoke, which reveals the double-needle finish at the armpit, just like the side and underarm seams. Note the subtle but persistent ease added on all these pieces that join to the front, sleeve cap, and back, like interlocking of all. I think, is the unusual collar, stand, and neckline shown at right, the top is from the outside and the rest is from the inside. This is designed to bring the collar ends right to the middle with no visible seam in front and no coverage of the neck itself there. The collar ends and so will check in the chest, not a common look these days, and can mean easily achieved by simply dropping the neckline in front and adding enough ease for it to curve and drape a few papers along to the stand ends so they fall against the chest.

Nonetheless, I find it fascinating how the maker responded to the cut off stand at the collar end by covering the neckline seam with a thick, self-fabric strip—in opposition to facing, which is simple and more expected treatment. I'd have thought—exactly as well see sometimes done with camp and link-colored shirts in the chapters to come. An impressive bit of stitching working all those unbalanced ends and edges together under such a tiny strip with such nearly folded-under allowance and precision edge stitching, ensuring the made treatment at the bottom of the pleated bib.

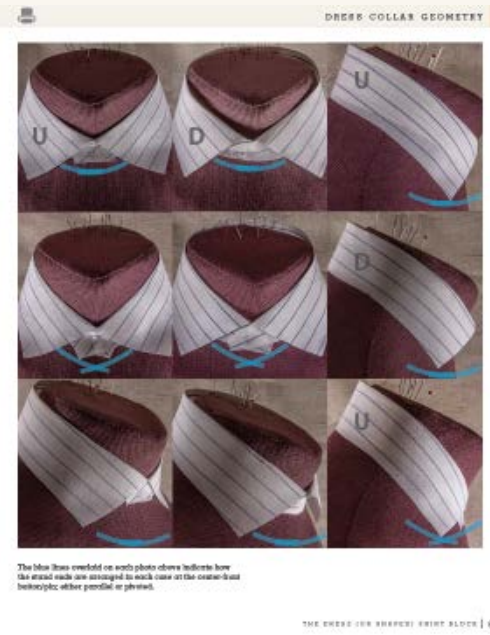
**Side-seam Gusset Pattern**



Page 54. Article on making side-seam gussets.

Page 61. Patterns for the pictured U and D collars and stands.

Bigger pictures.



The blue lines overlaid on each photo above indicate how the stand ends are arranged in each case on the collar-band background: either parallel or pivoted.

**Featured Technique Stand or Band Draping**

Arranging and adjusting a paper strip directly on the body or form is my preferred way to customize the shape of bands and stands to a particular body. I regard it as draping, working on top of garments as in the images at right, since the result will be needed even for a comfortable circumference, but it's easier and more flexible to adapt the length later from simple measurements of the particular necklines. The draping here is more about the shape of the band than the length of it, which can be easily adjusted as needed. For that purpose, I prefer to work without a garment underneath, and then to lay a neckline reference on top, as shown below, so you'll see an already formed neckline template, as in the upper images, or another measured paper template draped on top, as in the lower images.



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These classic band collars perfectly reflect the geometries laid out previously for cones and cylinders. For that, after their variations found on women's "vintage" riding shirts are called, but it's clear how they're made. The gray and white #1 collar is quite close all around. The green collar below it shows a collar and the covering "yoke" that came with it. Note how the #2 collar is curved only from the front back to a bit beyond the shoulder seam, then it straightens out as many collars do across the back of the neck. The #3 stand that does with hook-and-loop tape on top of it does the same thing, but because it does it back the straight sections are at the ends, not the middle. Note also how the curve for this level is tighter to give it room—curve difference—to cover the band beneath it.

Also note the screened images of the flat collar shapes provided here. These demonstrate the best way I've currently found to take a quick but accurate digital "reading" from a garment on demand. Sometimes it's worth to just lay the garment sections on the surface and close it, but it usually results in distortions that can make the outline useless for tracing or cutting out later. If you instead carefully pin the section needed to a small padded board, such as I made for detail pressing at my sewing machine table shown on page 46, then wrap and pin the excess material to the back of the board, snoring becomes trouble-free and truly useful.



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Page 55. Arrow-collar directions and pattern.

Online featured garments: Territory Ahead Silk Twill, Eastern/Western, Women's Charvet dress shirt.

Page 56. Pattern for the pictured collar, SM3 on draped stand.

Bigger pictures.

Page 64. Patterns for the pictured equestrian collars and stock.

**Dress Collar Profiles Wing Collars**

Although you probably don't wear one of these often, exploring how the pattern shapes work on the neck is an excellent place to begin adjusting fold-over chest-rib collars because these are simpler than the standard chest-rib collar on a stand and therefore avoid more readily the geometric problems they cause. Below are four simple variations on the most common form for these formal collars these days, wings that extend back nearly to or even beyond the shoulder or yoke line, which makes these even more subject to curving fold behavior than the really, to most intents and purposes, standard collar. These did all their folding in the last few inches around the center front, and thus bend curved at all.

In each example grouping below except for #3, the first column shows the stand ends aligned for the cylinder effect described on page 56, and the second column shows the center-fronts pinned to cuts for the cone effect described on page 53. All are built on the cone row band shape, with a straight upper edge and a gently curved lower edge in the front neckline area. The variations are all in the wing shapes and angles, the band ends were valued just out of curiosity and have no significant impact on the collar appearance or behavior.

1. Note that when the collar ends right against the neck, both columns the wings fold inward straight and the wings curved away from the collar, but when collapsed into a cone angle colored the folds curved around the neck and the wing, then straighten it.

2. When the wings extend back further, the fold curve and the wing flare whether the band is attached to a collar or not.

3. The angle of the wing fold is generally independent of the wing's length, but the band design on the stand could be folded at various angles as shown above.

4. Changing the band's center front point doesn't change the shape of the back. To make the band hug the back of the neck, angle collar ends inward to only a curve or an angle of the center back.

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**Dress Collar Profiles D detachable Collars**

Here is most of my collection of vintage and contemporary man-made detachable collars. Note that all are also double-layered, and that they all double at least a little when turned flat, as they show here. Most of them are longer and differently shaped stand ends on the overlapped, each designed to link center front pieces. Any of these collar or stand shapes could easily be adapted to an attached collar or band or joined with a differently shaped stand.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

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**Dress Collar Profiles Roger Gray Men's & Turnbull & Asser Women's**

**Roger Gray Men's Collar (below)**  
Down, matched both collar and stand (left) together, because the stand that join them are the same shape.

Note:

- The collar edge's distinctive curve at the center back, allowing it to fold further below the neckline there than at the top of the shoulder.
- The pronounced and consistent upward convexity of the stand top.
- The slight upward turn at the stand's lower front edges.
- How the collar's front edges have become slightly different through wear and being chosen one when copying or making two versions.

**Turnbull & Asser Women's Collar (right)**  
Straight, unattached. The stand and collar can only be flat side-parallel to each other, because the stand's that join them are shaped differently.

Note:

- The distinctive, perhaps trademark, shaping of the stand ends above the collar edge.
- The unique shaping of the entire stand and collar both are nearly pure rectangles, except at the ends.
- How the collar's edge is very slightly curved lower at the center back, like the Roger Gray collar.

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**Dress Collar Profiles Collars Profiled outline:**

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

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**Dress Collar Profiles D detachable Collars**

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

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**Dress Collar Profiles**

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

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Pages 66-67. Patterns for the pictured wing collars.

Article on and patterns for rounded-wing collars.

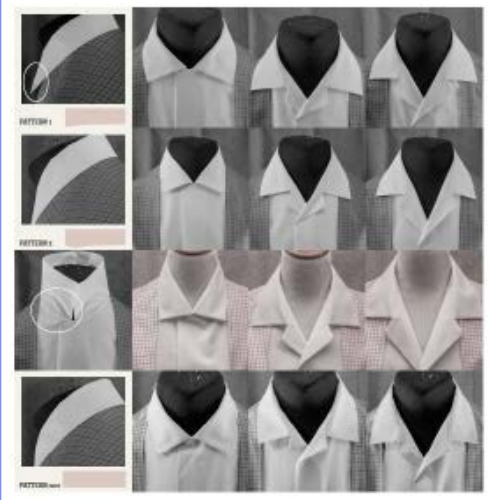
Pages 68-69. Patterns for the pictured detachable collars.

Bigger pictures.

Pages 70-71. Patterns for the pictured dress collars.



The three shapes below (including the rectangular collar, collar set bottom for comparison) differ only in the shaping in front of the neckline edge and show almost no differences when on the form. Note how pattern 1's collar points stand slightly away from the body when viewed from the side and how pattern 2's collar shows pronounced wrinkles at the neckline when buttoned in front and unbuttoned, due to its extra height exactly there.



**CAMP OR CONVERTIBLE COLLARS**  
 Pattern 2 is pattern 1 with an angled front edge and slightly deeper neckline curve. The long points on patterns 3 and 4 are at slightly different angles, and I believe the way it presses (close against the body when open with lined image compared to 2) below it, and vice versa when opened too widely beyond image, may be the result of its more deeply curved neckline (shaping compared to 1).



Pages 88-89. **Patterns** for the pictured convertible collars.

Bigger pictures.

**Featured Patterns** One-Piece V-Neck Collars

Here is a progression of reshaped one-piece collars that explore the idea at the heart of the full Queen shape: a "convertible" applied collar with a roll or fold line that doesn't extend onto the front. In other words, a collar with a roll or fold attached with a neckline facing. These were each translated down from the preceding photo; it makes sense to start translated when you're intending to create a series of two cuts to reshape a main collar.



**No-Notch U-Necklines**  
 The next step that seemed natural to explore was to move the roll or fold out to the full extent of the neckline beyond the center front, eliminating the notched lapel effect that all these collars have so far potentially had when opened at the neck. At the same time I decided to convert the V-neck to a deep U-curve to facilitate the sewing. Originating the curve with help, as you can see in the last two rows.



Pages 94-95. **Patterns** for the pictured v-neck convertible collars.

**Patterns** for additional one-piece collars on a variety of neckline shapes.

Bigger pictures.

**CAMP OR CONVERTIBLE COLLARS**

Pattern 6 is also from removing another layer to a regular roll, but so its front free edge height makes a more rounded notch with the width of the fronts beyond the collar, which could of course be done with any collar shape for a more jacket-like appearance.



Patterns 7 and 8 share essentially the same neck-edge shaping, and pattern 8 is the same as pattern 7, along the same edge.



Charles Cloe never did comparisons. This collar seems to have a very subtle pattern: 20%, if not an angle-ended rectangle.



Pages 90-91. **Patterns** for the pictured convertible collars.

Bigger pictures.

GENERIC CAMP COLLARS

**Featured Designer**



**Michael Cepress**

The menswear collector, fashion exhibitor, and theatrical curator of Seattle-based designer and college instructor Michael Cepress has been featured and pictured in the New York Times, Women's Magazine, EW.com Magazine, Seattle Magazine, and Seattle Magazine, and displayed in U.S. and European museums. His design two decades in the art and textile, as a clothing maker he had to undertake his own training. Michael generously took time out for an oral "interview" which continues online.

**What initially inspired you to start garment making?**  
 "As an art student working with textiles and fibers as my medium, I soon came to realize that one of the most powerful ways we can communicate with these materials is to have so much in by using them on the body. I was spending countless hours with my materials, so learning to sew was an obstacle and challenge that I voluntarily set myself. While in an art school I searched for commercial patterns for a short while, but quickly felt the itch to branch out and make my own. The minute I left graduate school I found work with the Seattle Opera, where I was able to work with expert tailors and dressmakers day in and day out. American theaters are one of very few places where ages-old sewing traditions and techniques are still used and celebrated, so I knew that it was essential for me to be there for a time. My sewing knowledge is absolutely essential to my work and practice as a designer, and I am certain the work I do would not be as strong if I were not so enthralled by the craft of making and sewing."

"I've never taken a formal fashion design class, never taken a sewing class, and never been taught pattern making or drafting or any of that stuff. I'm more or less self-taught in that regard, which was a grueling and kind of arduous way to do it."

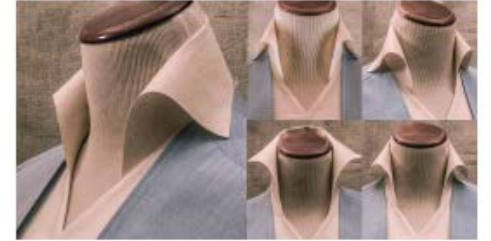
Pages 96-97. Michael Cepress links and complete interview.

**Featured Patterns** V-Neck Convertible Collars

In the midst of my convertible collar explorations, I was pleased to find in my pattern collection what I'm guessing is a 1980s-era sport shirt with a lowered neckline featuring a convertible collar. I wondered what kind of curve shape it employed, and the answer is below the collar's neckline edge has a downward curve like Pattern #1 from page 88 for a notched neckline. Subsequent research has shown that upward curves and straight edges are just as likely to be used on lowered and V-necklines, but the downward curve certainly makes sense here possibly because the lowered neckline itself has a downward curve when viewed from the side unlike, for instance, the dropable neckties which I never or less straight from the side, as discussed and shown in the Cloe Block chapter, pages 64-70.



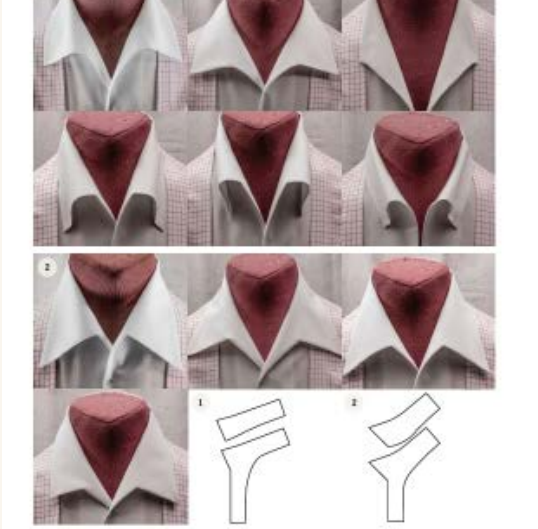
**One-Layer V-Neck Collars**  
 Wanting to speed up my explorations, I switched from two-layer collar models to a single layer in a woven main fabric with a little lining added, and for some reason decided to try collar shapes that didn't extend a full way to the center front of the same V-shape. I was delighted with the full Queen result below, plus Daisy. Very late to my eye.



Pages 92-93. **Patterns** for the pictured v-neck convertible collars.

Bigger pictures.

**COMBINATION, OR ITALIAN, COLLARS**



All these images show only two results: Center-Front & Neckline with blocks made up with combination collars, from the two patterns in the diagram at left. Each is similar to the typical shape offered in all the old pattern in the diagram at left. Each is similar to the typical shape offered in all the old pattern in the diagram at left. Each is similar to the typical shape offered in all the old pattern in the diagram at left. Each is similar to the typical shape offered in all the old pattern in the diagram at left.

Pages 100-101. **Patterns** for the pictured combination collars.

Bigger pictures.

**Draping Neckline Position**  
Even though these collars are marked to their shirt forms, we can still adjust their appearance and size quite well on the form or ourselves. In these images we pinned out length at center back of the muslin on the previous spread to show the collar and then the neckline to various positions on each form. Note that it also shifts the center away from each other decreasing the overlap, but that may be a good thing in some cases, and it's easy to correct for it.



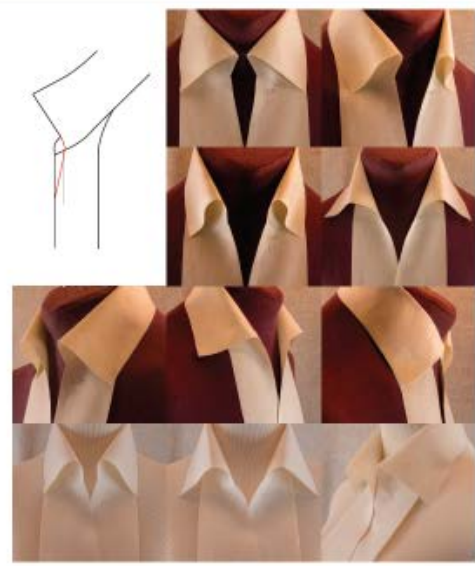
**COMBINATION, OR ITALIAN, COLLARS**  
**Sub-Blocks from Form to Flat**  
You can either mark the relative positions of the modules from upper images, the pin or alignment marks only, for joining anything and then realize them off the form, or simply pin them together before taking them off, as before if they were already joined on the form using their simple edges, they'll go together flat as well, as designed.



Pages 102-103. Up-coming blog sew-along about designing combination collars using sub blocks.

**Featured Patterns** Combination Collar Shape Play

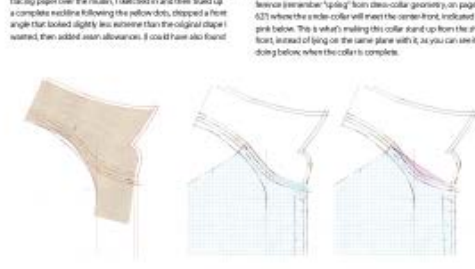
To facilitate further playing with these versatile shapes, I wanted to angle-layer muslins as before, cutting for distinctive upper-collar edges, then made a single, shaped or to the front edges of each and re-shaped. These will all transfer easily to a neckline block, as described in "Sub-Blocks from Form to Flat" on page 103. Note images are available online.



**More on Neckline Position**  
The collar-to-facing angle experiments below highlight the draping approach. As an alternative to starting with a given neckline and fitting a collar to match it, you can simply cut a range of angles and place the same collar and facing pieces onto them; this shape the result to see what happens, as I've done here. This worked equally well on the smaller form after pinning length out.

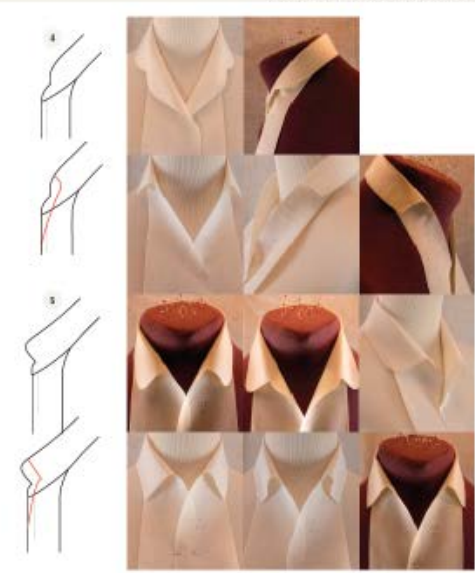
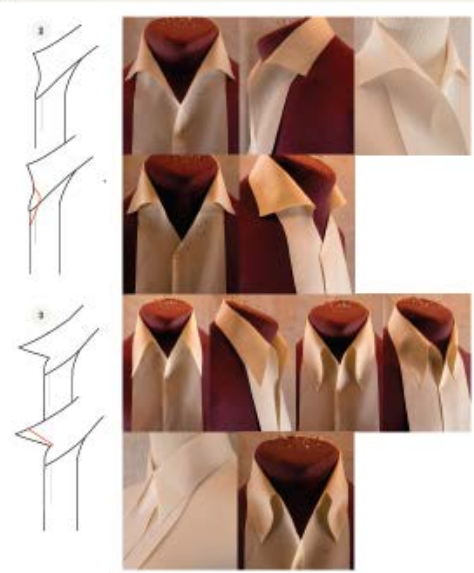


**COMBINATION, OR ITALIAN, COLLARS**  
**From Neckline Marks to Pattern**  
With the traced under-collar neckline marked on the collar muslin as described on the previous page you could proceed directly to the flat based on the block muslin used. Here's what I did: place the marked collar on a different block, with a lower, quarter neckline.



Pages 104-105. Patterns for the pictured combination collars.

Bigger pictures.



Pages 108-111. Patterns for the pictured combination collars.

Bigger pictures.

**More on Collar/Body Spring**  
In the several shirts and patterns for these combination collars that I've explored, there's a clear disparity between those under-collar necklines that match the curve of the body neckline and those that don't, using fabric curves that the necklines don't join. The greatest difference between the joining curves (or how much spring there is between them), the less able the joined pieces will be to lie flat on the same plane. In the top upper images directly below is a simple collar made with the camp's sighted neckline cut with spring and its left one without. The former that results between collar and body on the no-spring side lies the sample flat on the table here, but



**COMBINATION, OR ITALIAN, COLLARS**  
**Combination Collar Construction**  
Unless you're up for a case of the center-back, you can cut a combination collar-facing unit on the bodice either on grain or cross-grain, with the result shown below if your fabric is striped or otherwise directional. The under-collar can also be cut on the bias, or flat, or on the bias with a hidden center-back seam. Then all the seams open where you attach them these pieces. There's a full step-by-step illustrated sequence for constructing these best collar collars as usual.



Pages 106-107. Patterns for the pictured combination collars.

Bigger pictures.

Article on combination collar construction.

**Featured Garment** Columbia Fishing/Sunblock Shirt

The mesh back and floating back panel are effectively an evolution of the lightweight shirt. At right you can see that a standard shoulder yoke has been discarded in back to sit above the back neckline, splitting it into two single-layer equal-size shapes from which the mesh and the back panel fit. The panel is wider and deeper than the area it covers only for about 1 inch (2.5 cm), where it's raised at the underarm level through a hole bigger than that, so it pushes away from the mesh over in the absence of a sleeve. The neck offers as much stretch as it does insulation.



**Comments Pinned Online:**



**Online Article: Bi-Swing Backs in Action**



Pages 112-113. Online featured garments: Willis&Geiger button-down, Pointer coverall, Duluth FOM workshirt.

Article on bi-swing backs and underarm gussets

Pattern-altering directions for articulated elbows.

Up-coming blog sew-alongs on making a ventilated mesh back, and draping a version of the Pointer back.

Featured Garment Smith & Hawken Canvas Field Shirt



My wife's gardening covens choice for over twenty years, the much-loved shirt is finally looking like it's ready to retire, although a similar light weight canvas has proven elusive to this day, maybe on the remote I'll even try out the unusual bound seam allowances detailed at new right. The co-wash lower pockets, on side seams moved forward to put them in a more ergonomic position, were the main feature of interest until I finally stood on this 35-labeled garment and found it perfectly comfortable. It has great arm mobility, due to the almost capless sleeves and shallow armholes, which seem to completely neutralize the otherwise too-overdone edge, which is right where I would normally create irreversible resistance and render the small, almost-4-in. pleats useless. But now they're working fine, and that's a new shirt back is found for both of us, so nearly rectangular everywhere that a pattern is scarcely needed—just measurements. I'll definitely copy the simple sleeve-placket structure, it's just a self-faced, cut-on, seam at the end of the back sleeve seam. These pockets are simple double-layer rectangles from side seam to front, with folded-under edges at the openings.



Pages 114-115. Bigger pictures from the featured garment.

Up-coming blog sew-along about recreating it, with patterns.

RESOURCES Sport/Work (or Loose-Fitting) Shirt Block

Mike Maddaloni's separate offerings on convertible and combination (ie. collar, 2-panel collar, see the first tutorial, I thought from here, and found them useful, but, it's much more a basic drafting basic, velocity and step-by-step construction is such one that I am here. If you want to see clips that I made, it's a lot better than you'll probably enjoy these too, especially if you're interested in these styles. His convertible construction method is quite simple!

Start in the ditch with very small stitches

Convertible Collar

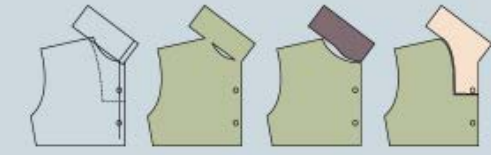
Men's Shirts Catalogue

Men's Shirts Catalogue (Men's sport shirts, Japanese style, which all meet the standards of a shirt book, I've worked in the design of Resources, I have this one even better, it has more varied garments and better how-to images.



To Consider

Take a moment at the diagrams below, using only to yourself. "These are all exactly the same." Close your eyes and recall that every collar in this entire chapter is either a combination or a camp, and then imagine that for the jacket chapter a full of shirts (it is). Finally, open up your eyes again and look at the last figure in pink, saying "That's a facing-collar combo that could become an inset front panel" before long, you'll hear a soft bell ringing.



Pages 120-121. Sport Block chapter Resource links.

Featured Garment Smith & Hawken Poplin Field Smock



Some shirts, some smocks, some board wear, some that look like and another, in the green shirt, this collar's top-clothing overall gets even more wear—daily, in fact—long stretches. The 1/2-inch are simply fixed up to the neck, where the top-clothing continues across the dropped back neckline. The inverted back pleat is about 3 inches (7.5 cm) deep. The double-layer lower pockets are just about perfect, both for easy viewing and while in use, and are ideal for everything from shopping lists and keys to pencils and handkerchiefs, both at once, easily separated. These are simply joined and turned rectangles (the top layer has two 3/8-inch (1 cm) tabs along the bottom edge, with the open top edges both folded toward the garment and held enough to support the top layer; the outer is finished and attached to the 1/2-inch thing is double-stitched at the side and bottom edge at the side opening, which is attached to match the bottom. I doubt my wife has ever used the upper pocket, but it's a perfect prototype for any shape or dimension of a washed shirt pocket. The applies in the 1/2-inch @ 3 cm-deep curved and rolled hem have come to seem an essential character feature instead of some kind of construction fail.



Pages 116-117. Bigger pictures from the featured garment.

Up-coming blog sew-along about recreating it, with patterns.

Featured Garment Da Vinci Polyester Knit Combo



The 1970s era body shirt as left is here simply to make a point. It's a country pair petroleum knit with a combi-collar (right out of the Decade's chapter, packed with technical details, synthetic canvas interfacing that simulates a good starching)

Which more interesting to me are the two garments below, fully explained online. Christine Jonson's shirt is from her pattern, Straight Shirt 122, which is a basic sport shirt with convertible collar and the body scaled and shaped for a lively, lycra blended knit. In every respect it is made like its woven counterpart, with front and back facings, but has a plain, tapered lower facings, simple and unassuming. Christine's collar (C) construction process is explained online, with a different example.

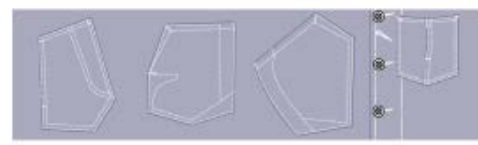
Then there's the J. Peterman rugby shirt with woven collar and placket (with tape interfacing), a woven shoulder lining layer that's quilted to the soft jersey body, a red dyed-to-match ribbed cuffs, a similar collar and neckline construction process is detailed online.

Garments Profiled Online

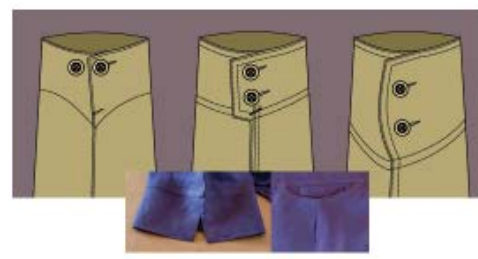


Pages 124-125. More and bigger pictures from the online featured garments: Christine Jonson Straight Shirt, J. Peterman Padded Shoulder Sweatshirt.

Featured Details More Pocket and Cuff Ideas



Thanks to the current enthusiasm for vintage workwear coats and shirts, and the endless space for images that is the Internet, there's no shortage of inspiration and the close-up photos to feed it. You'll find more on them and many other ideas on my Pinterest boards, and of course many other boards packed with like-like riches. Patch pockets are clearly the easiest to copy or draw upon, as well as the most widely used on shirts, but with slight variations and through all layers (including to secure inner bags to the garment pretty much open the door to any kind of pocket you'd like to have. If you're wondering what odd-shaped and angled pockets like these above are—or more—like it's likely to be a pocket with a chain. Nowadays, they serve well for



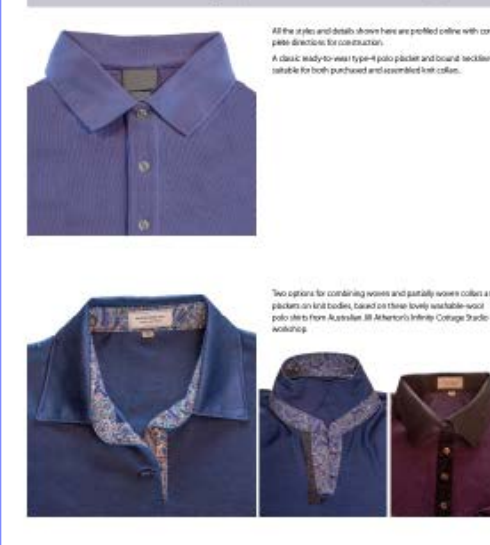
Pages 118-119. Pocket patterns.

Article on designing and constructing faced cuffs and on-seam plackets.

Faced-cuff patterns.

Featured detail directions.

Featured Technique Polo Collar and Placket Options



Pages 126-127. Construction articles for the pictured knit-shirt plackets.

Patterns for them.



**Featured Technique** Quilting Fleece



**Reinforce Polar Quilt Jacket**

As left in my favorite knit/wool combo quilt jacket, from fleece and waxed cotton fabric quilted together all over and bound with twill tape. At the plain rectangular collar and snap-on front patch, courtesy of layered over the quilting and carefully bound with tape. The patch pockets and the zipper covering flap are made from the same fleece/cotton combination.



Pages 128-129. More and bigger pictures from the featured garments.

Up-coming blog sew-along about designing and sewing quilted-fleece shirts.

**Featured Garment** Swinnrdn Wool Bush Shirt



**Featured Technique** Reinforce Polar Quilt Jacket

My next-door neighbor owns this shirt, apparently the natural gas was in New Zealand, where he got it. He claims he never once wears it in public without somebody stopping him to find out where he got one (they're still being made and sold world-wide). Before long, it's just what I did, except also I added the tape to it and let me photograph it inside and out.

No secrets here, just plain sewing and obvious structure. The front isn't even a patch, just a faced flap with a faced flap behind. The hood is the only part that you might guess is new, but it's completely understandable. Actually, I guess there is a secret, but it's in the "100-year-old secret method" for waterproofing the all-wool fabric, not the construction.



Pages 136-137. More and bigger pictures from the featured garment.

Up-coming blog sew-along about designing and creating a similar shirt.

**Featured Technique** More Fleece Finishes

Despite fleece's stretch and softness, Rochelle generally prefers not to serge as her favorite solution, because the bulk makes serged seams almost as cumbersome and stiff as piping. At left she's used a double-stitched seam with plain straight stitches from a regular machine. A loose loopy cord stitch, also shown at left, works perfectly when attaching the patch pockets. At the top of the waist, which is the pocket mouth on the front, she's switched to a loose satin stitch that acts like a big bar tack to reinforce the opening.

More even layering and quilting over fleece, these are turned facing small enough to require reblocking it.

To create an elastic edging, double-stitch (or even just topstitch) down first on the wrong side, then the folded edge is caught with invisible stitching, also attached from the wrong side, all while stretching the fabric.

**Profiled Collar**

Customer designer at Woodchuck will recently, Valerie Bagg also points out to serge fleece seams. Instead, she developed the method shown on this shirt from her Woodchuck fleece line. The fleece edges are topstitched very slightly at each seam line, after satin edging the lower hem with a zigzag. To join them, she simply staggered over the layered edges after an initial shedding when cut, fleece doesn't shed. For the cordery bindings, she again zig-zagged to edge the lower edge, straight stitched the plain edge, right sides together to the garment front, wrapped, then secured through all layers with a simple, tight zigzag.



Pages 130-131. More and bigger pictures from the featured garments.

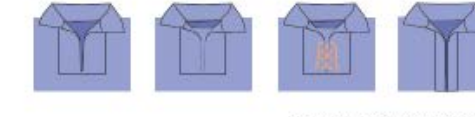
Up-coming blog sew-along about designing and sewing a fleece shirt.

**Featured Garment** Smock Shop Crew Neck Smock



Meanwhile, back in the Old Country, folk of all persuasions are still learning and doing this all-rectangle fitter's smock, bonnet and hat worn in Cornwall, UK. It's even simpler than the bush shirt, with no gussets except at the back-neck collar, a slight asymmetrical shoulder slope, no shoulder seams, though, and no elastic finishing inside, although on one side, the fabric, schedule is at the garment edge. Note how the underarm allowances are clipped tight to the seam, in line of the gusset's ruggings and with apparently perfect confidence that everything will be well anyway, so go ahead and fit it, certainly it's good on.

The collar options begin all from rectangular parts from the rest of my stock are encased in the shawl-like below, and they look familiar, not the last one on the right is meant to represent the zig-zagged collar version, pulling these things on over your head being the main work when they get on, and on the sleeve of any opening like very combing. Schematics and even drafts for garments like these are easy to find online, and I've captured a few links for you in my earlier post.



Pages 138-139. Links to folk patterns and drafts.

Bigger pictures of the featured garment.

Up-coming blog sew-along about creating a rectangles-only shirt.

**RESOURCES** Knit for Stretch Fabric Block

Join the Blue Block by Christine Ripston! There's no better reference guide to these garment block shapes.



Flexible fabric spray | Mary Tillys keeps colors, colors, and colors, and washable 100% fabric spray adhesive bands for making knit items before washing them with a double needle. She spots right after cutting to be as close to the same shade as light, with the work in a small box to carry any overruns, which is generally avoided.

**To Consider**

Germana's Profiled Collar Check out these high-action performance tops that sit like velvety with wovens the maximum movement with the fit. As right is a woven top with a quilted inner, designed to be used under a forest riding jacket, concealing the Lycra-knit side and underarm panels.



Pages 132-133. Knit Block chapter Resource links.

More pictures from the To-Consider garments.

Up-coming blog sew-alongs about using knit side and underarm panels, and knitted sleeves on woven garments.

**Featured Garment** Empire Wool & Canvas Boreal Shirt



Here's an obvious US heir to the folk shirt, updated with a simple cut to the shoulders, an air flap, and a little canvas on the sleeves and underarm. Built from canvas, it has some slight, floppy hardware at the hem and cuffs, and the front being lighter by pulling down instead of up, a slightly obvious notion. It's hard to show, but the kangaroo pocket is not as simple as it appears, having been divided up inside with no elastic patch pockets, including one exactly iPhone size on the outer layer, and a large tapered one on the body side. There's also a retractable in there with

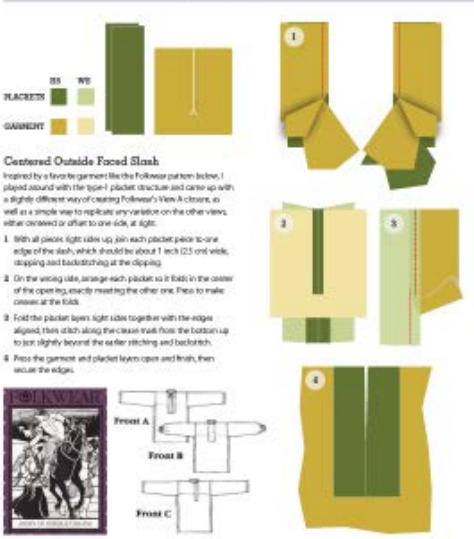
retract D-rings for clipping important stuff to, somebody rightly observed that to being the you're wearing an office shirt as you look the world, but that piece compared to the view of walking about inside a body-sized hooded thing is smart. Note how Empire's much more sophisticated offering, the Grey Fox pullover shows below and profiled collar, wraps the folk arm and shoulder shape despite being cut up into lots of mysterious seams, none of which are unattached.



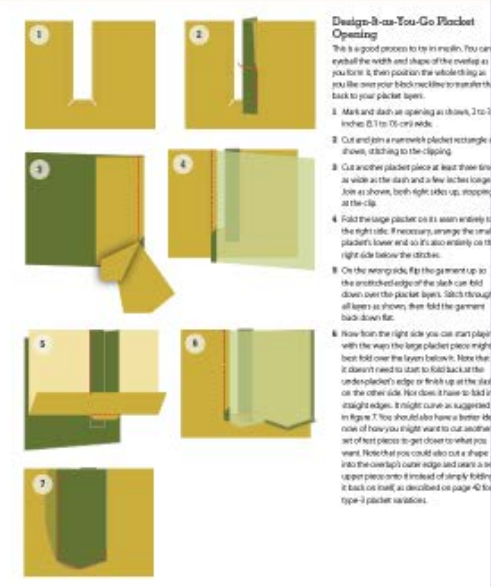
Pages 140-141. More and bigger pictures of the featured garments.

Up-coming blog sew-along about recreating a similar folk outerwear shirt.

Featured Technique Type-1 Placket Closures



142 | THE FOLK (OR RECTANGULAR) BLOUSE



THE FOLK (OR RECTANGULAR) BLOUSE BLOCK | 153

Pages 142-143. **Patterns** for the pictured techniques.

Up-coming blog sew-along about adding them to a shirt block.



152 | THE FOLK (OR RECTANGULAR) BLOUSE



THE SHIRT (JACKET OR OVERSIZED) BLOCK | 153

Pages 152-153. More and bigger pictures of the featured garment.

Up-coming blog sew-along about recreating it.

Featured Designer



Kayla Kennington

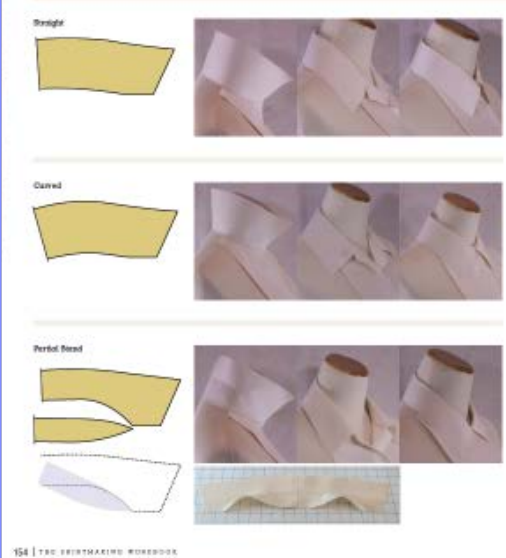


THE FOLK (OR RECTANGULAR) BLOUSE BLOCK | 154

Pages 144-145. Kayla Kennington links and bigger pictures.

Up-coming blog interview about her modular (rectangular) design approach.

Featured Patterns Convertible Jacket Collars



154 | THE FOLK (OR RECTANGULAR) BLOUSE

Convertible Jacket Collars

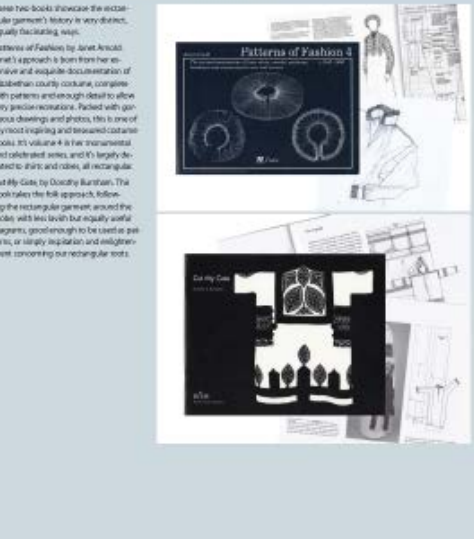


THE SHIRT (JACKET OR OVERSIZED) BLOCK | 155

Pages 154-155. **Patterns** for the pictured convertible jacket collars.

Bigger pictures.

RESOURCES Folk (or Rectangular) Block



Patterns-Free Fashion



THE FOLK (OR RECTANGULAR) BLOUSE BLOCK | 156

Pages 146-147. Folk Block chapter Resource links.

Convertible Jacket Collars



156 | THE FOLK (OR RECTANGULAR) BLOUSE

Convertible Jacket Collars



THE SHIRT (JACKET OR OVERSIZED) BLOCK | 157

Pages 156-157. **Patterns** for the pictured convertible jacket collars.

Bigger pictures.

Featured Patterns Trench Collars



Collar with dress shirt like stands and folds... Patterns for the pictured trench and stand jacket collars.

Pages 158-159. Patterns for the pictured trench and stand jacket collars. Bigger pictures.

Pages 160, 162-163. More and bigger pictures of the featured garment. Patterns for the pictured mackinaw jacket collars.

Online Featured Garments

Orvis Canvas Travel Jacket, Author-Made Folkwear Australian Drovers Coat, L.L. Bean Canvas Barn Coat with Button-up Lining, L.L. Bean Canvas Tweed Jacket with Knit Sleeves, London Lab Coat 25033.

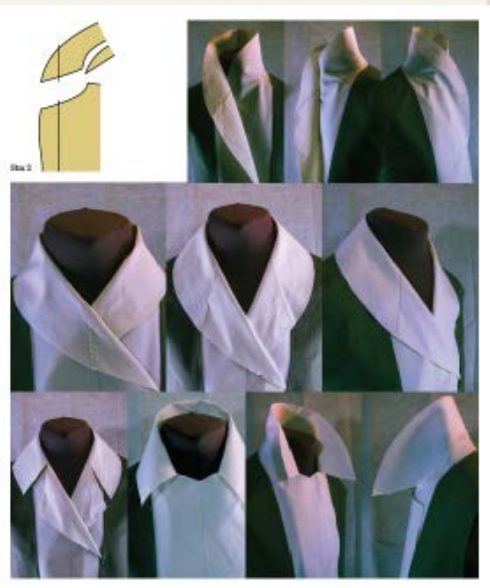
Pages 166-167. More and bigger pictures of the online featured garments: Orvis Canvas Travel Jacket, Folkwear Drover's Coat, LLBean Canvas Barn Coat with Lining, author-made knitted sleeve lined shirt, Landau Lab Coat.

Featured Garment Fison Double Mackinaw Cruiser



Featured Patterns Mackinaw Collars

In an old Henry Simons book on coat stands... Patterns for the pictured mackinaw jacket collars.



Featured Technique More Layering Options



Finally, let's return to the idea of layering... This is always something to do before we sew!

Pages 168-169. More and bigger pictures of the featured garments. Up-coming blog sew-along about making a reversible shirt.

Featured Patterns Shawl Collars



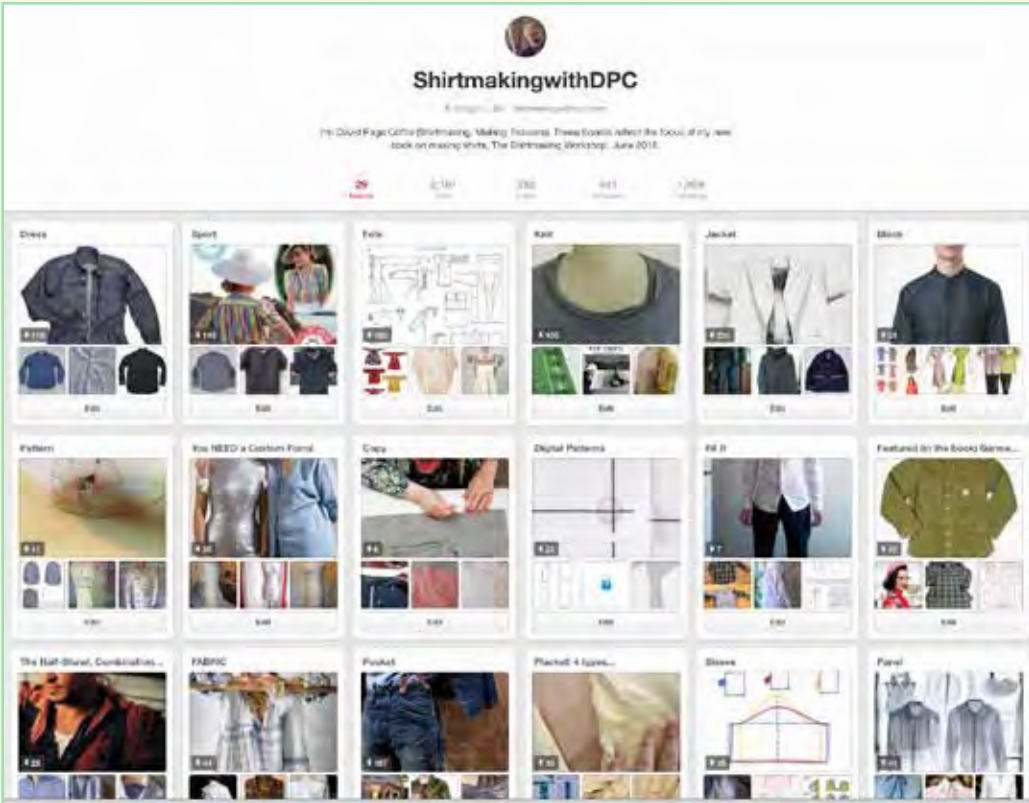
Shawl collar scale up and down quite well... Patterns for the pictured shawl shirt and jacket collars.

Pages 164-165. Patterns for the pictured shawl shirt and jacket collars. Bigger pictures.

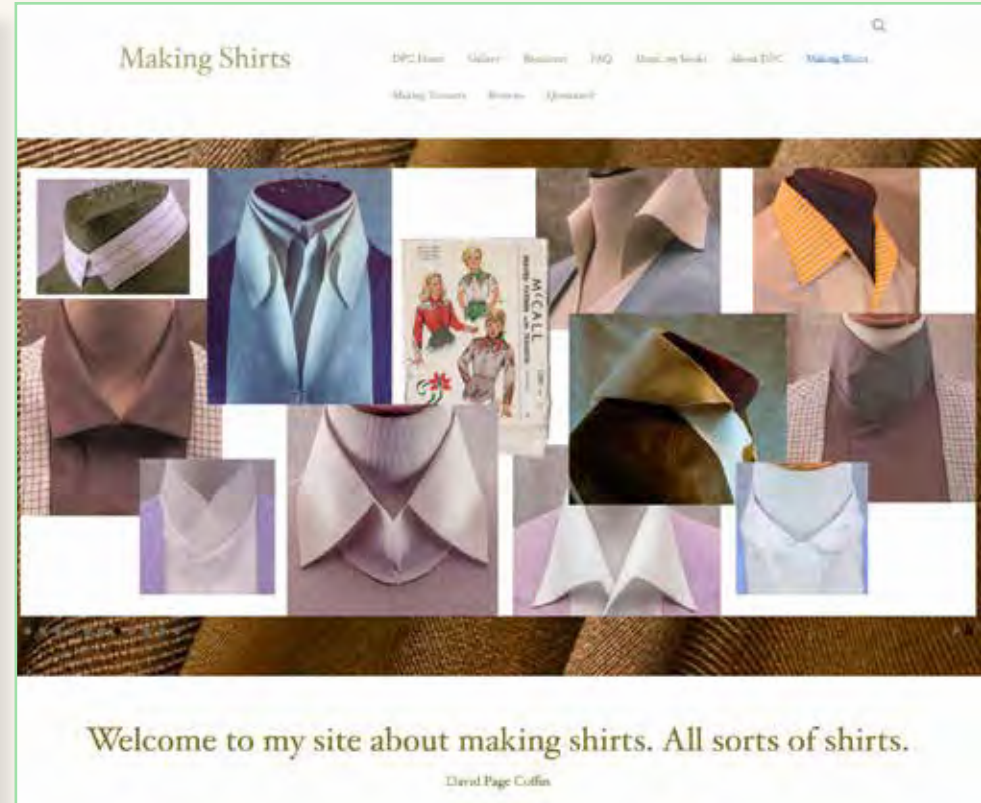
RESOURCES | Shirt-Jacket (or Overstaid) Block. The Japanese Pattern Challenge. THREAD THEORY. ISLANDER. The Japanese Pattern Challenge.

To Consider. If like me, you're a little more invested in unique and streamlined projects than in classic tailoring... THREADS. Planning Coat.

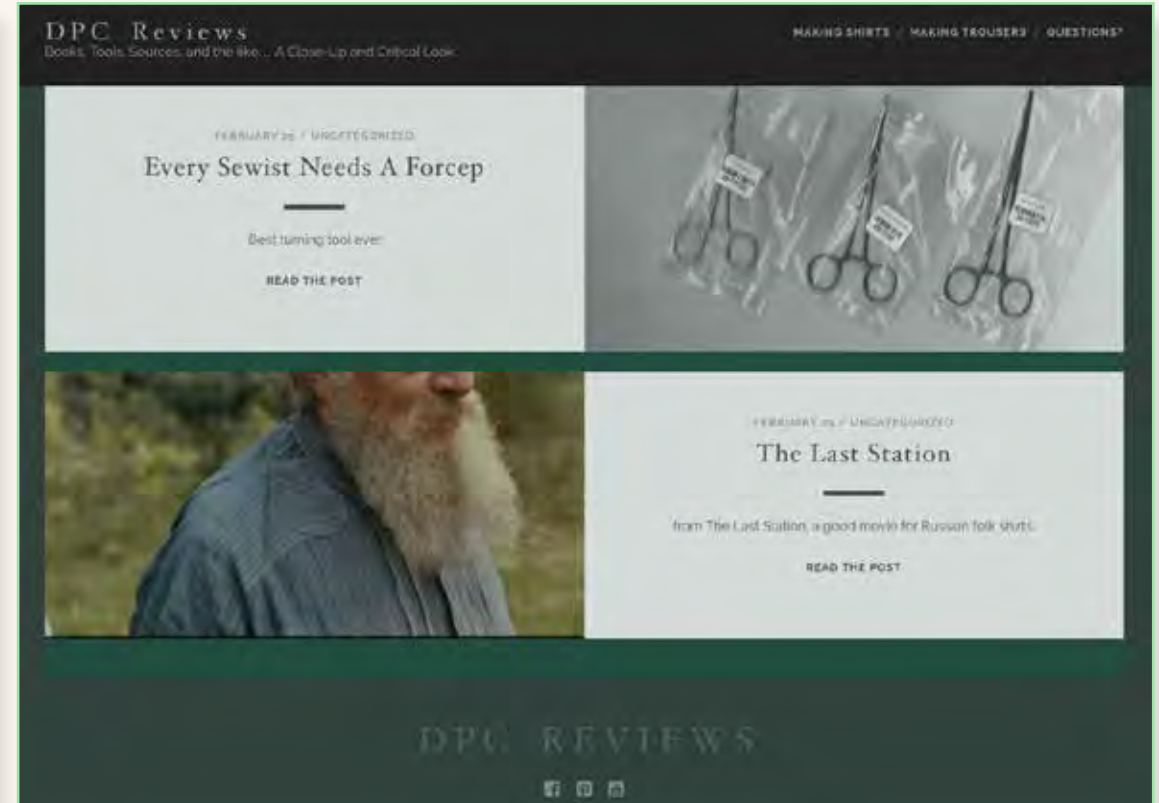
Pages 170-171. Shirt-Jacket Block chapter Resource and To Consider links.



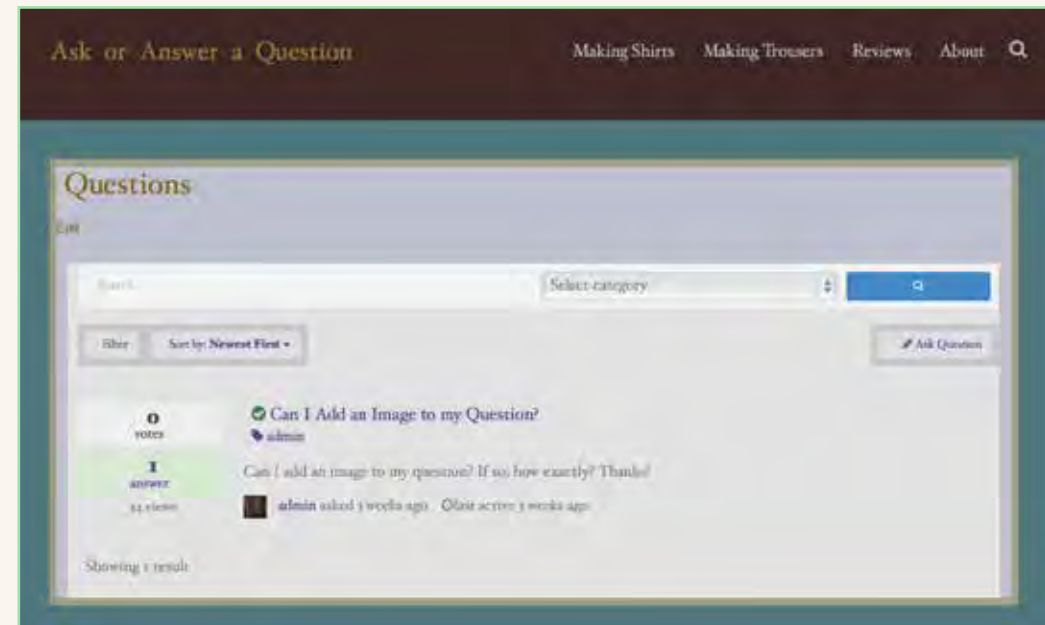
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