HOW TO USE: The Shirtmaking Workbook's Patterns

A few overall points before I get to the specifics of particular pattern types, and how I've set them up:

First, there are NOT SIZED patterns. They don't relate or correspond in any particular way to sizing from ready to wear or commercial patterns. To match them to your projects requires measuring the seams you'll attach them to, and adding or subtracting length or width from the pattern you print, so they'll go together as expected.

Instead, these patterns are SCALED, often in two different ways, which I'll demonstrate in detail shortly. In every case, you'll have to decide for yourself whether the scale and shape will work for you, and make any adjustments that seem appropriate to get what YOU want.

And that's the main point about these patterns: They're for YOU to use in any way that seems good to you. There's nothing magic about them, in the sense that you need to be careful to "get them right", because they're NOT right until you think they are. What I'm attempting to provide with them is just a large collection of alternatives and options, extremes and averages, points along a continuum, within which I hope you'll be able to find something you can use, and I assume that this will often mean that you've had to move a line or change a shape so that what you wind up with falls between or outside the various lines I've laid down. That's exactly how I plan to use them myself.

And, really, that's all these are: collections of lines, lines that are MEANT to be redrawn. Even in cases where it seems that the lines are carefully shaped to fit together in some very specific way, that doesn't mean that it's not possible, or not "allowed", to move the lines around, even if only to see what will happen. The lines I've drawn are simply styled after garments and patterns I found interesting, or made up just to see what would happen. They're nothing but starting points, aids for helping both you and me to see more clearly what we like and what we don't.

So, please have fun with these lines, make them yours, play around with them, scribble over them, skip or fix anything you hate, and absolutely don't imagine that any of my choices are the "right" way to draw the line. But at the same time, don't imagine that you'll be able to get exactly what you want without some testing! You should absolutely try EVERYthing out in sample-fabric first!
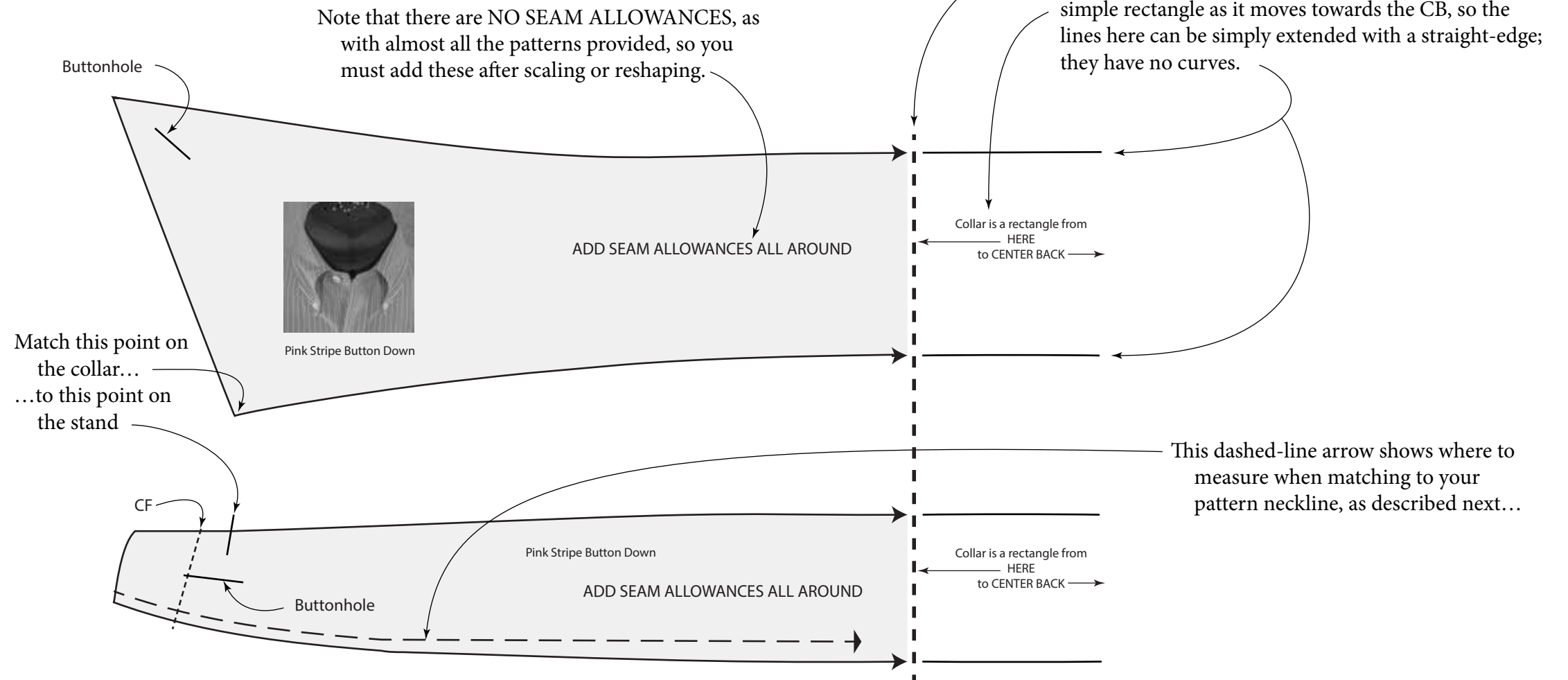
Collar Patterns

Like the collar-type categories found in the book, the collar patterns offered here break down into two groups: those that don't provide a specific neckline shape, and those that provide a new front neckline shape (the back necklines are unchanged).

Those that don't, assume you'll be adding the collars to whatever standard, round-ish neckline you prefer for sport or dress shirts, and already have on your patterns and blocks. To make them fit whatever neckline length you want, you just extend or shorten the pattern length, usually at the center-back, until the lengths match. Note that it's definitely possible and often interesting to try out these same patterns on not-typical neckline shapes; just see what happens.

For those that do come along with some specific neckline pattern, I've made every effort to provide guides for scaling the neckline shape to your pattern, whatever its size, without changing the shape, but they're just guides, and you should feel free to try them on different shapes, and to not worry about getting the shapes just right; they're flexible, reasonably forgiving…and fixable!

Here's a typical **collar-with-stand** pattern, no neckline provided:

Note that there are NO SEAM ALLOWANCES, as with almost all the patterns provided, so you must add these after scaling or reshaping.

Buttonhole

Pink Stripe Button Down

ADD SEAM ALLOWANCES ALL AROUND

This dashed line, and the arrow-headed lines pointing to it indicate the point at which the pattern becomes a simple rectangle as it moves towards the CB, so the lines here can be simply extended with a straight-edge; they have no curves.

Collar is a rectangle from HERE to CENTER BACK

Match this point on the collar…
…to this point on the stand

CF

Buttonhole

Pink Stripe Button Down

ADD SEAM ALLOWANCES ALL AROUND

Collar is a rectangle from HERE to CENTER BACK

This dashed-line arrow shows where to measure when matching to your pattern neckline, as described next…
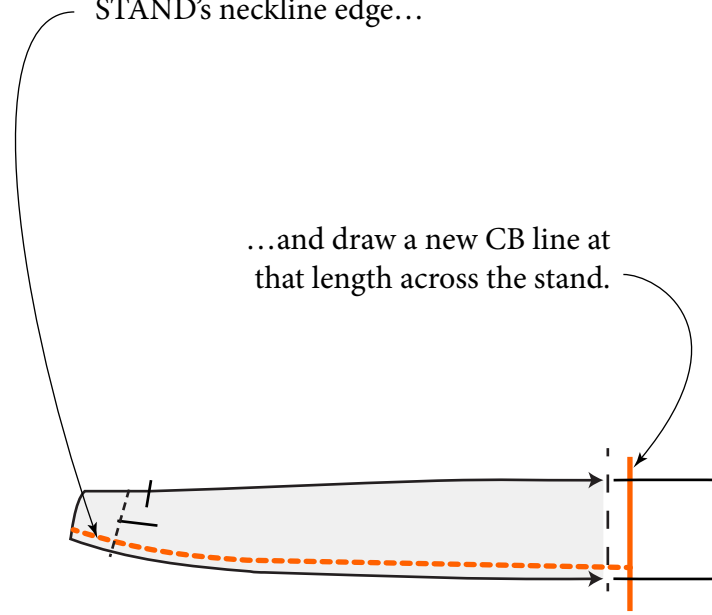
HOW TO USE: The Shirtmaking Workbook's Patterns; Collar & Stand Patterns

1. To make this collar match your neckline, first measure the complete neckline seam, from CB to the edge of the front band (NOT just to the CF).
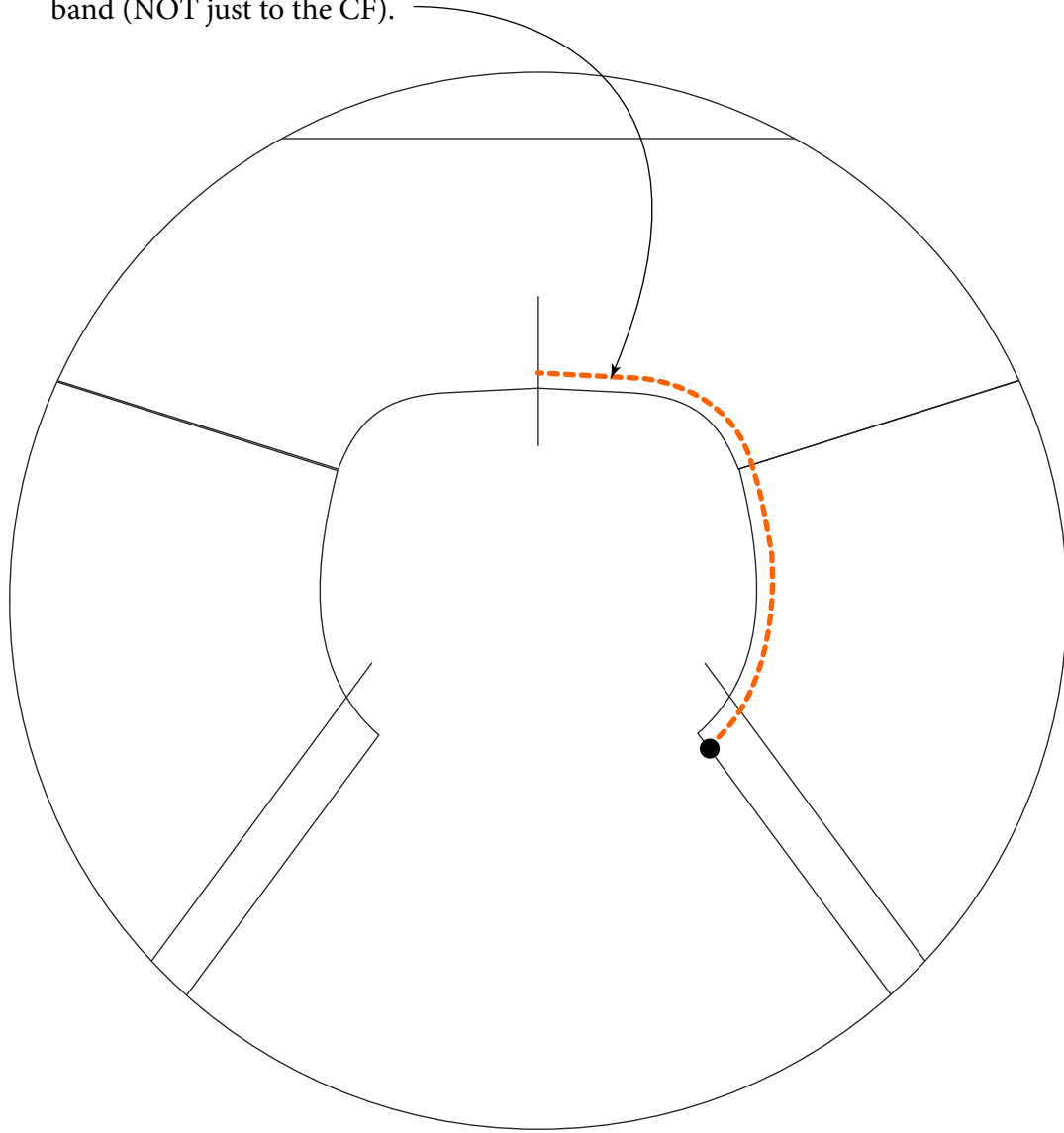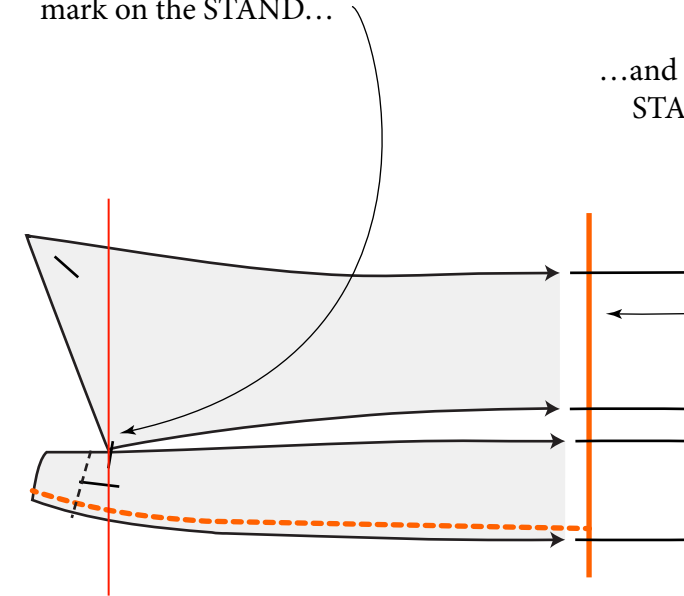
2. Apply this measurement to the STAND's neckline edge…
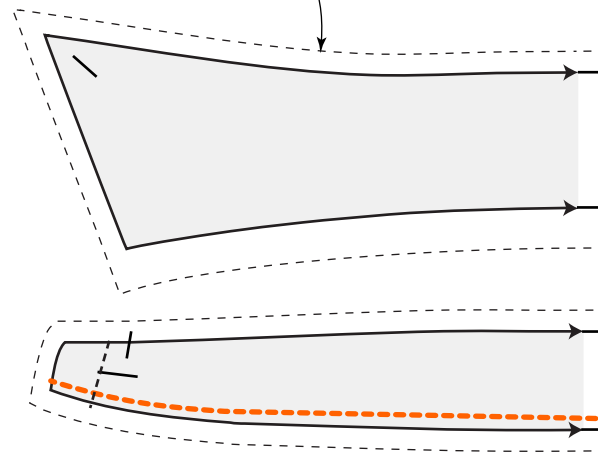
…and draw a new CB line at that length across the stand.

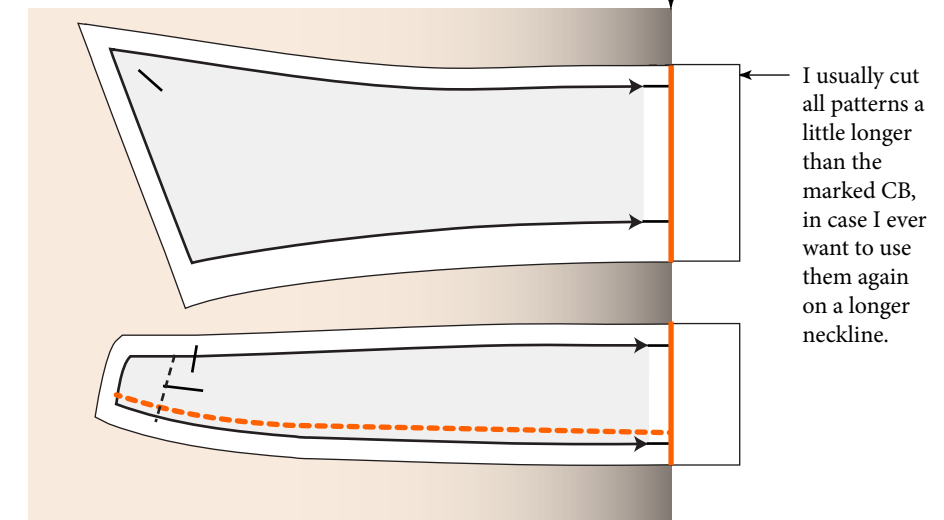3. Line up the starting edge of the COLLAR with the collar-placement mark on the STAND…

…and extend the CB line from the STAND to the COLLAR.

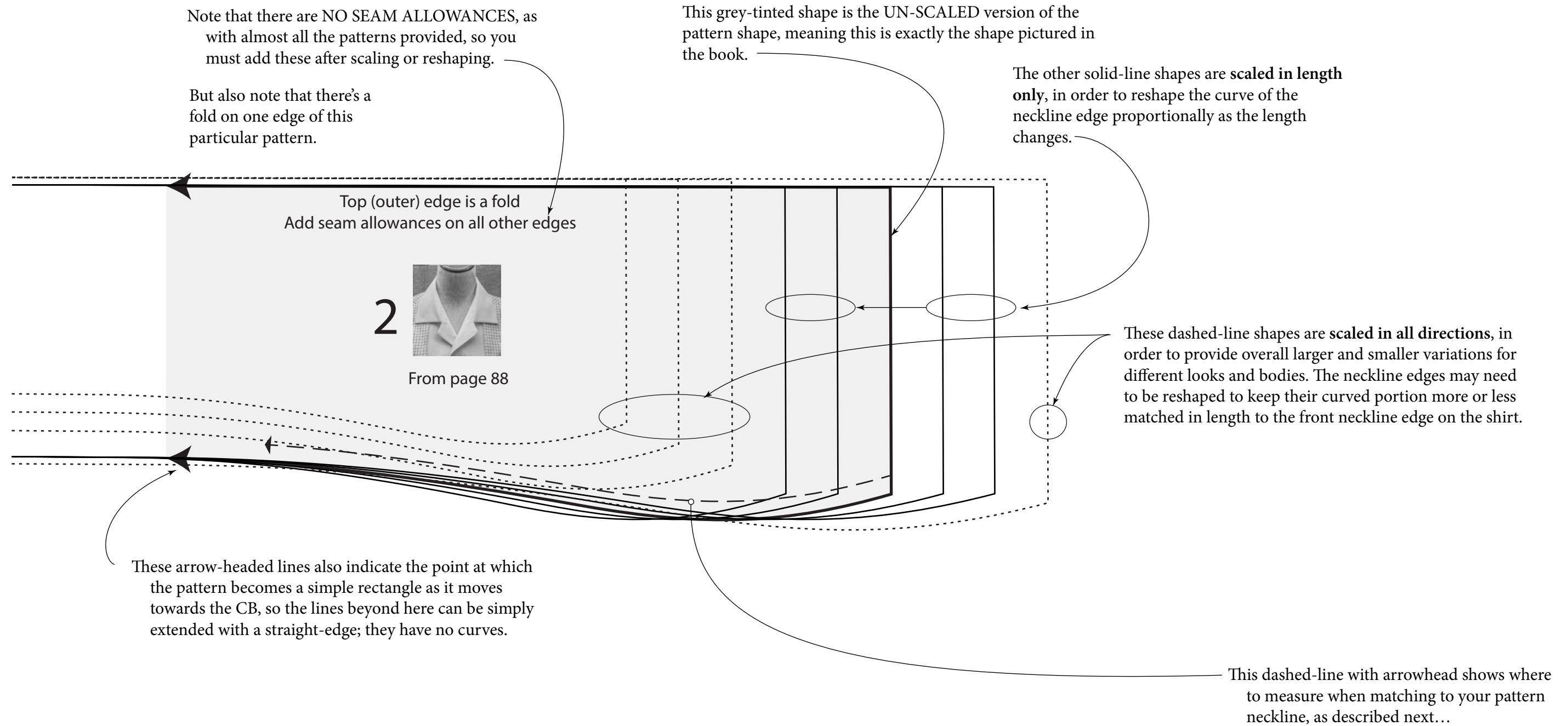4. Add seam allowances all around both pieces and cut them out.

All the dress-shirt chapter patterns are set up like this, with no scaling, just length-adjustable. By all means, take advantage of the scaling options when printing, if you'd like to see something overall bigger or smaller.

5. Use these patterns to cut out the fashion fabric, lining up the new CB with the fold of the fabric.

I usually cut all patterns a little longer than the marked CB, in case I ever want to use them again on a longer neckline.

You may want to stretch or compress the stand's neckline curve if your length or scale changes are dramatic, in order to allow it to stay within the length of the front neckline curve. Or simply trace an unscaled neckline curve onto an otherwise-scaled free-edge shape.

# HOW TO USE: The Shirtmaking Workbook's Patterns; Convertible Collar Patterns

Here's a typical **convertible-collar** pattern, no neckline provided:
The main differences here are that these patterns **have scaled variations**, and they don't have stands, so the placement of the collar on the neckline seam is up to you.

Note that there are NO SEAM ALLOWANCES, as with almost all the patterns provided, so you must add these after scaling or reshaping.

But also note that there's a fold on one edge of this particular pattern.

This grey-tinted shape is the UN-SCALED version of the pattern shape, meaning this is exactly the shape pictured in the book.

The other solid-line shapes are **scaled in length only**, in order to reshape the curve of the neckline edge proportionally as the length changes.

Top (outer) edge is a fold
Add seam allowances on all other edges

2

From page 88

These dashed-line shapes are **scaled in all directions**, in order to provide overall larger and smaller variations for different looks and bodies. The neckline edges may need to be reshaped to keep their curved portion more or less matched in length to the front neckline edge on the shirt.

These arrow-headed lines also indicate the point at which the pattern becomes a simple rectangle as it moves towards the CB, so the lines beyond here can be simply extended with a straight-edge; they have no curves.

This dashed-line with arrowhead shows where to measure when matching to your pattern neckline, as described next…
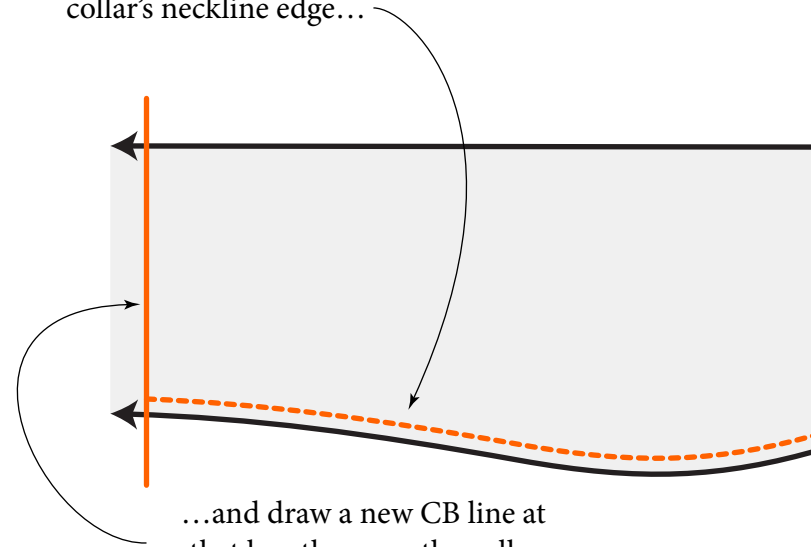
HOW TO USE: The Shirtmaking Workbook's Patterns; Convertible Collar Patterns

1. To make this collar match your neckline, first measure the neckline seam, from CB only to the point where you want the collar to begin (which MAY be the CF, but doesn't have to be).
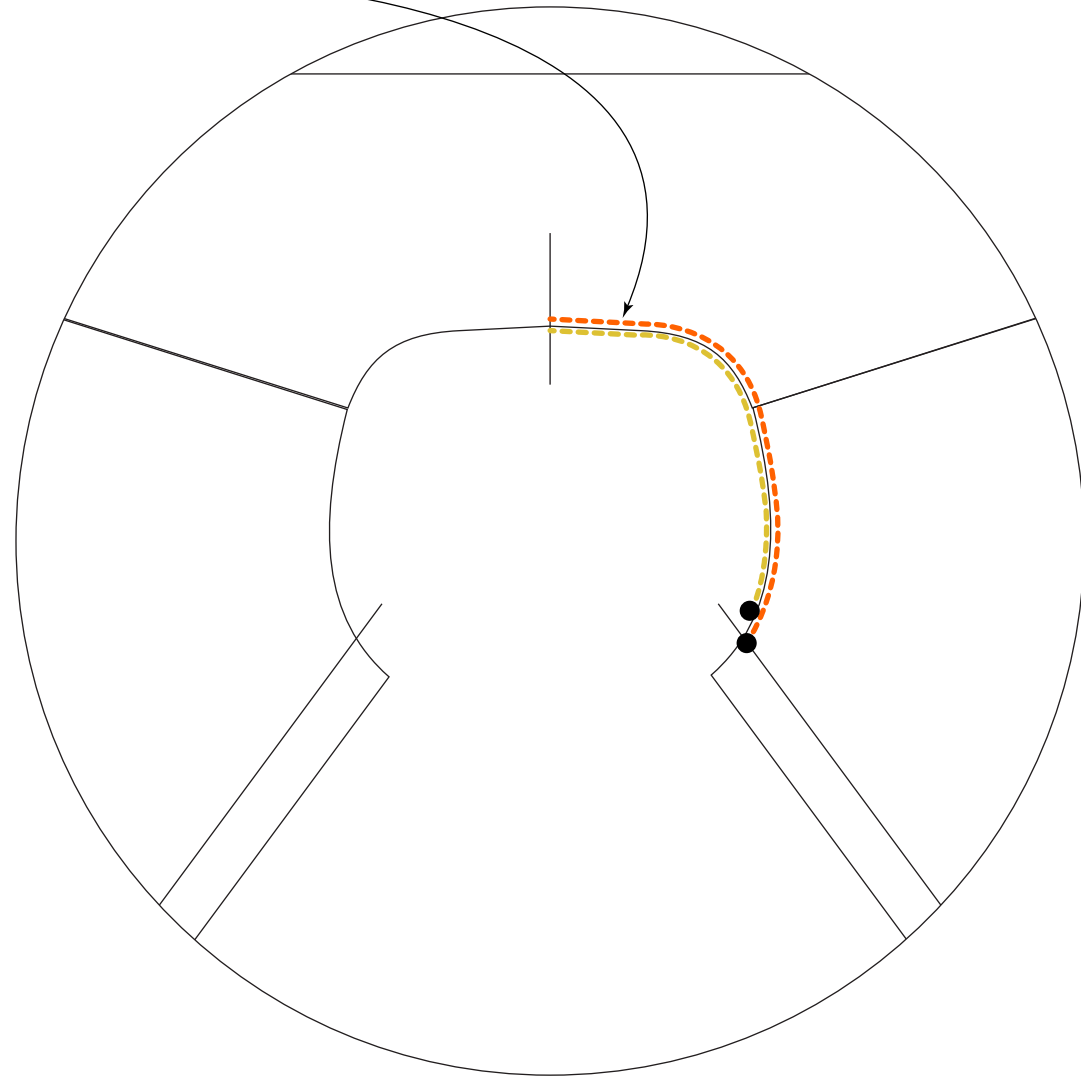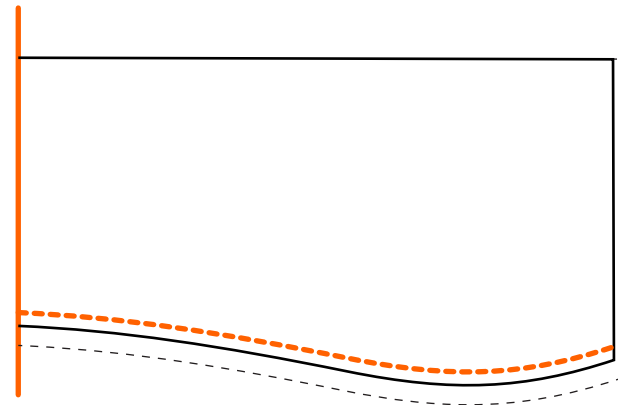
2. Apply this measurement to the grey collar's neckline edge…

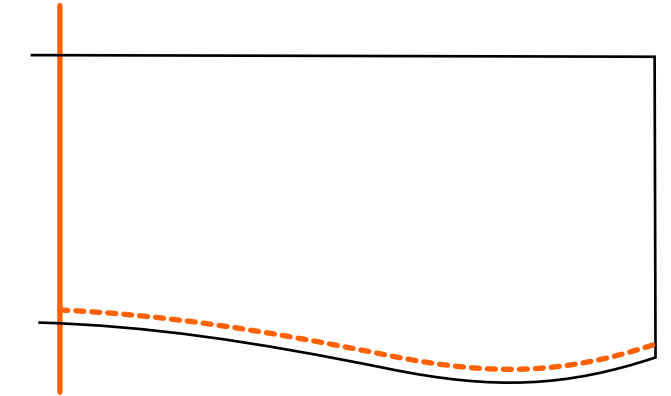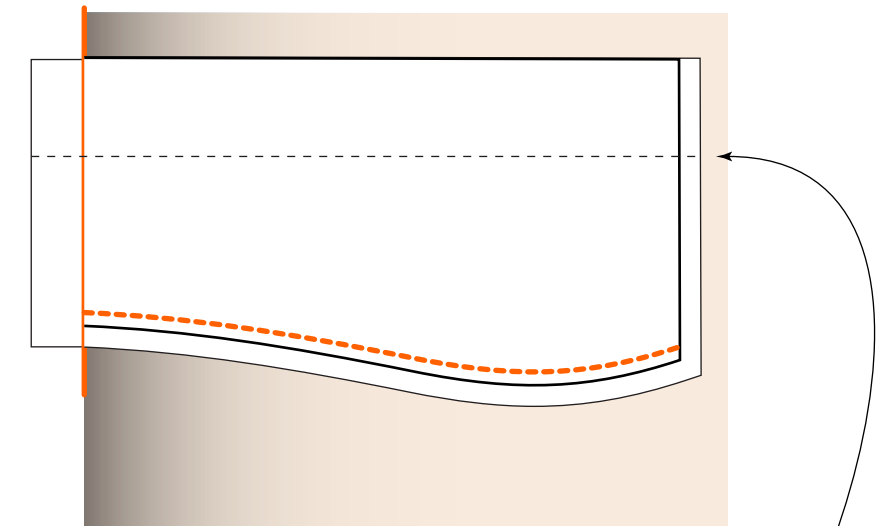…and draw a new CB line at that length across the collar.

If the length is more than about an inch or 2cm away from the arrowheads on the grey collar, choose a length-scaled outline that's closer to what you need.

4. Add seam allowances all around and cut the pattern out.

5. Use the pattern to cut out the fashion fabric, lining up the new CB with the fold of the fabric.

If you decide to try an all-over scaled shape, you can simply drop the free scaled part onto your existing neckline edge, so that doesn't change. If you're all-over scaling for a different body, choose a neckline edge that best matches the neckline of the target garment, which may come from a different scaled outline.

Don't hesitate to simply redraw the free edges of any unscaled shape; this will often be the most direct path to a rescaled shape on an unscaled neckline.

The rest of the provided collar patterns follow the same general set-up, including those with necklines also included. You'll see grey-tinted shapes which match the muslin pictured in the book, that end where the pattern becomes rectangular towards the CB, and, often, dashed-lines with arrowheads that show where to apply the garment's new, combined neckline measure (new front, existing back).

Here's an example of a neckline-included pattern collection, showing the also-included directions on how to choose and use the new front neckline. In this case, the all-over scaled versions are separate from the length-only scaled versions, but the logic is the same.
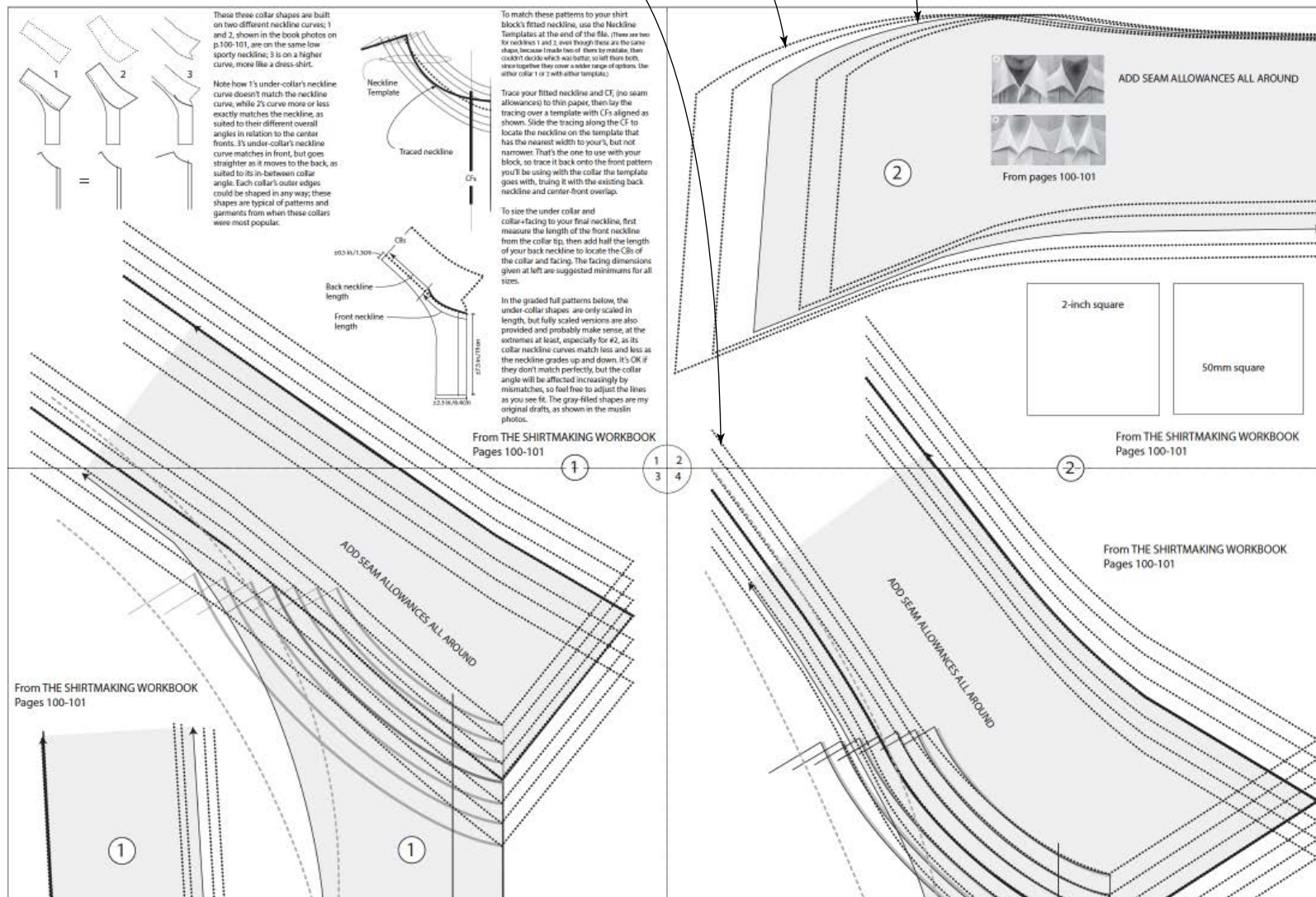
1. To make any of these collars match your newly reshaped neckline, just measure—as always— the neckline seam from CB only to the point where you want the collar to begin (which MAY be the CF, but doesn't have to be).
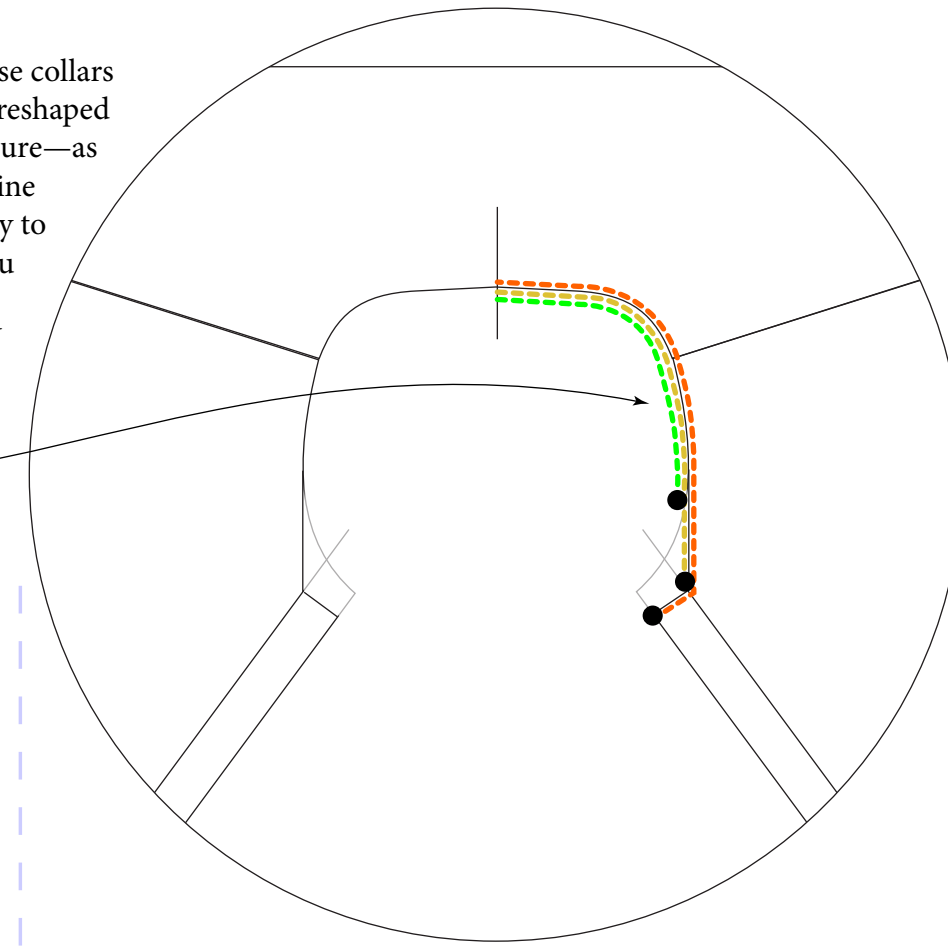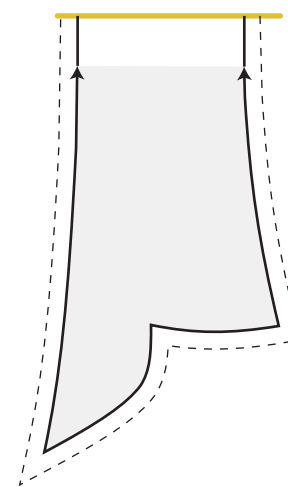
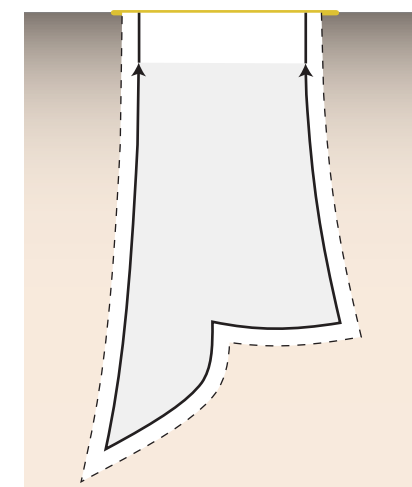2. Apply this measurement to the grey or your preferred scaled collar's neckline edge…
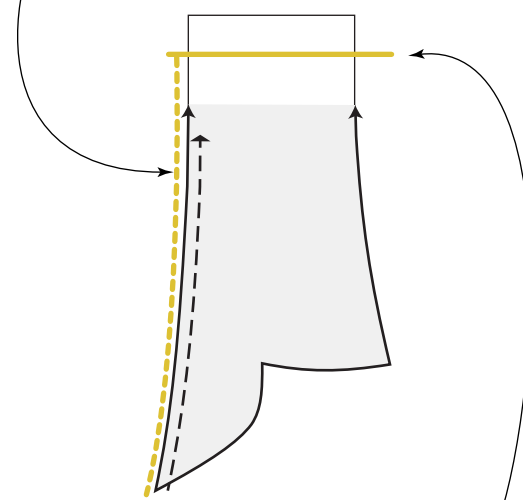
…and draw a new CB line at that length across the collar.

3. Add seam allowances all around and cut the pattern out.

4. Use the pattern to cut out the fashion fabric, lining up the new CB with the fold of the fabric.

There are occasional features and markings unique to a given collar-pattern collection which will hopefully be self-explanatory in context. If anything doesn't make sense or seems not to be working, please don't hesitate to contact me via the comments field at my website: shirtmakingwithDPC.com

ADD SEAM ALLOWANCES ALL AROUND

From pages 100-101

2-inch square

50mm square

From THE SHIRTMAKING WORKBOOK
Pages 100-101

From THE SHIRTMAKING WORKBOOK
Pages 100-101

From THE SHIRTMAKING WORKBOOK
Pages 100-101

From THE SHIRTMAKING WORKBOOK
Pages 100-101

ADD SEAM ALLOWANCES ALL AROUND

Plackets and Pockets

These pattern collections should be self-explanatory, too, but questions always welcome on these as well, of course. The Plackets all have seam allowances included, while the Pockets are all without them. Both include suggested topstitching patterns, but like the patterns themselves, these are all more proof-of-concept shapes than anything else, matched to the demo diagrams, in hopes that they'll clarify making your own patterns from shapes and dimensions you come up with.
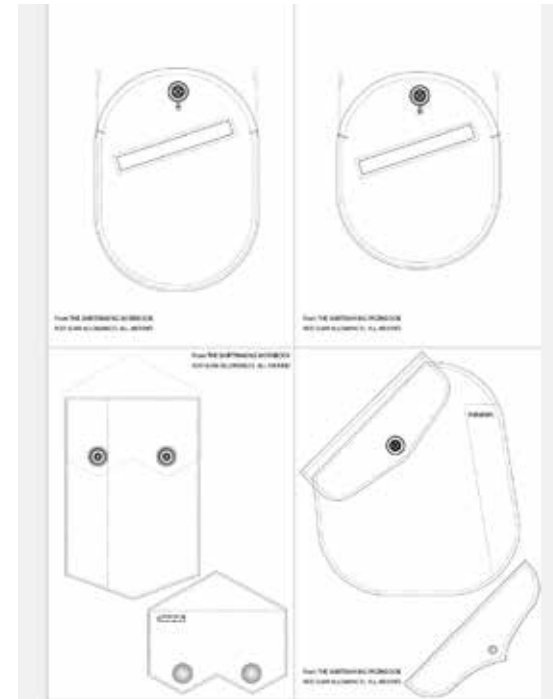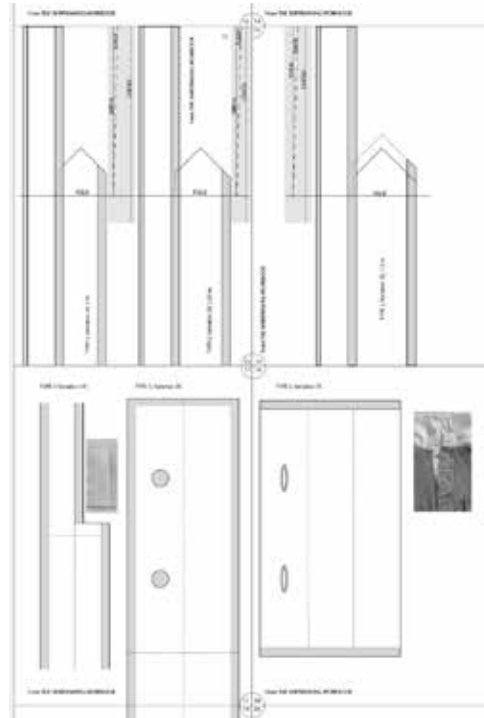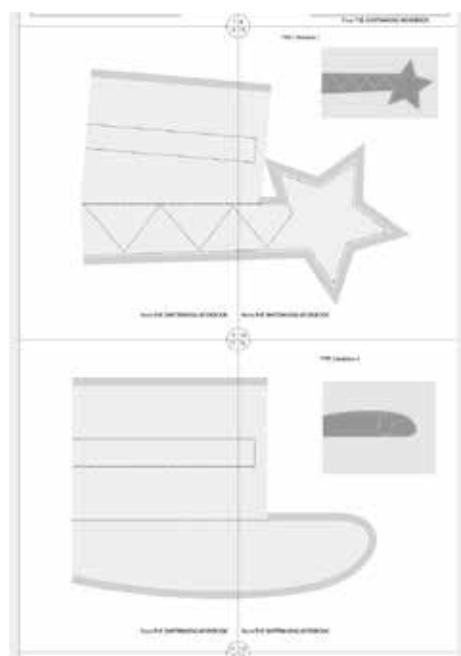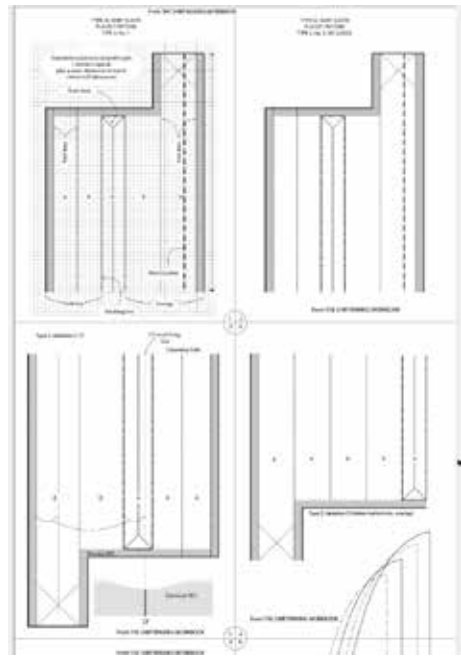
I'll be producing more patterns based on featured garments in the book and new projects as well, via my blog, following the conventions used here. Got something you'd like to see? Just drop me a message, and maybe I can help.