

SEW YOUR OWN: CUSTOMISABLE SHIRT

V&A

created by

Alice & Co
PATTERNS

INSPIRATION

Stylish, practical and versatile, it's no wonder the shirt has been a wardrobe essential for centuries. To create this pattern, we delved into the V&A's fashion collections, seeking out unique historical details – from jabots to flounces, frills and plackets. The result is a gender-neutral mix and match pattern which allows you to combine elements to create your own perfect shirt!

DESIGN

The main front and back bodies, the yoke, the CF half-placket opening and the collar stand make up the core pattern, with multiple collar and sleeve options to customise as you wish – including many opportunities for ruffles!

FIT

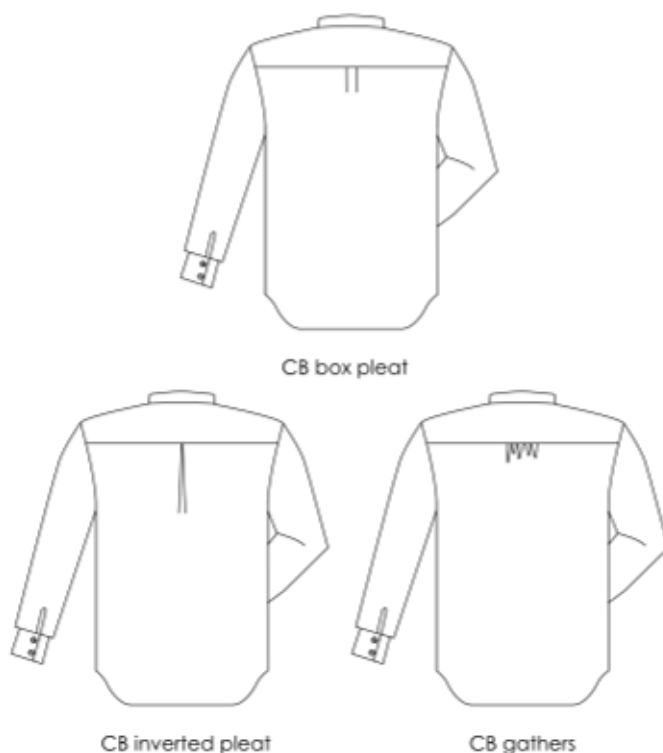
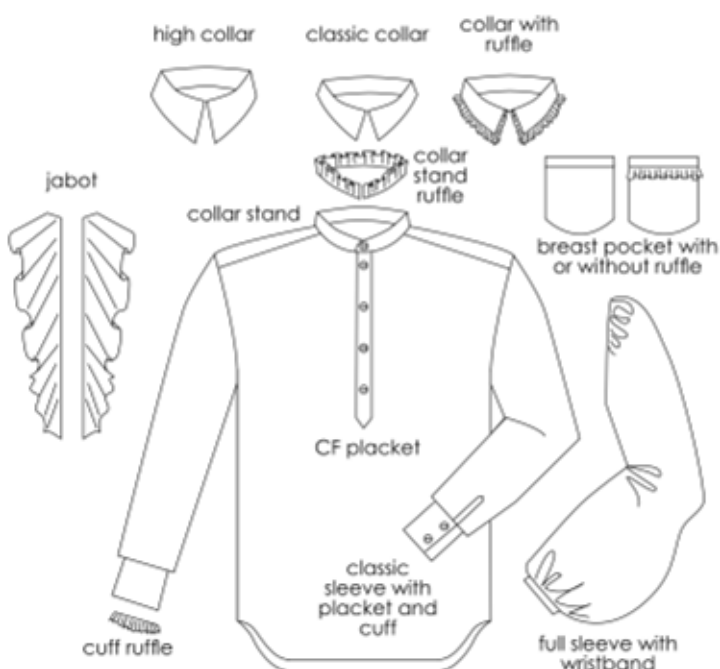
This is a gender-neutral design which has been carefully drafted to fit a wide range of shoulders, necks, chests, bust, waists, hips, arms and heights. It has a generous amount of ease without being baggy, and a slightly dropped shoulder. Shorten and lengthen lines are provided on the pattern so you can tweak the fit just how you like it.

VARIATIONS

Choose between a classic sleeve with a sleeve placket and two-button cuff, or a historically inspired full sleeve with billowy gathers. There are two collar stand/collar heights – a classic shirt style or a high collar for extra drama. There are opportunities to add a flourish of frills just about anywhere. For full flamboyance, add the jabot. For extra customisation, why not extend the length into a dress or a night-shirt?

LEVEL

Adventurous beginner/intermediate – you will learn how to sew a neat placket, turn a fine collar, and burrito a yoke. It is worth taking your time over some precise stitching for a satisfyingly professional result.



Show off your ruffles

Historically, ruffles on the cuffs and front of a shirt were detachable and worn on formal occasions. They were often made from a finer grade linen or lace to show off the wealth and cleanliness of the wearer.

Here are a few ideas to get you started...



the historical classic



the modern classic



the hint of ruffle



the romantic



all about the jabot



the everything!

Which variations will you choose? Design your shirt here

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How to print your pattern

Alice & Co patterns can be printed in three page formats and are designed to be printed in colour.

FOR A4/US LETTER: it is vital to make sure your pattern prints at full scale or the sizing will not be correct. Your print settings should be 'full scale', '100%', 'actual size' or equivalent according to your printer software. There are two test squares on the first/second page of the pattern: a 5cm and a 2" square. Print only this page first and check your square measures up, before printing the rest of the pattern.

FOR A0 COPY SHOP: follow the instructions given by your chosen copy shop. Services are also available online.

You can refer to the print layouts provided to determine which pages to print for your chosen design.

HOW TO ASSEMBLE

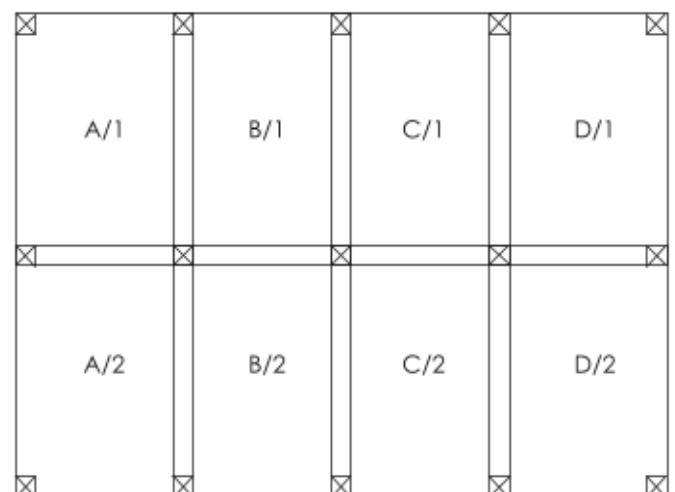
Once you have printed out all of the pages of the pattern, arrange them in columns and rows according to the letters and numbers in the corner of each page. There might be gaps to avoid waste.

Please note that the diagram shows the pages aligned vertically, however they may also be orientated horizontally in order to use the least amount of paper.

The letters are the columns and the numbers are the rows. It is best to lay out all the pages roughly before you start sticking them together.

Once you have them laid out, overlap the matching crosses in the corners of each page and stick the sheets together.

You are now ready to select your size and cut out your pattern – hurrah!



MEASUREMENTS

Use the measurement chart on page 6 to select which size pattern to use. The sizes are identified on the pattern by different coloured lines.

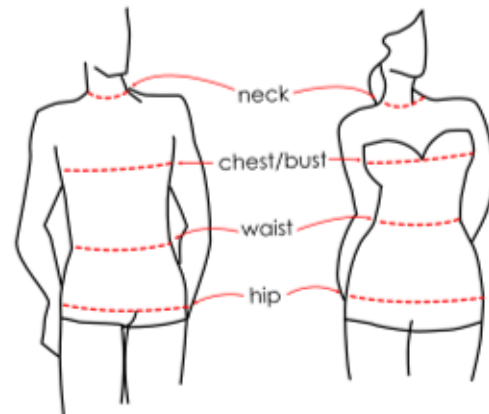
Taking your measurements

Collar: measure round the base of the neck.

Chest: measure around the fullest point, keeping the tape measure nice and straight.

Waist: measure around the narrowest point of your torso, just under the rib cage, usually about level with the belly button – not necessarily where you wear your jeans.

Hips: a polite word for bottom! Look in the mirror sideways and measure at the widest point – it's often lower than you think.



No cheating!

CHOOSING THE RIGHT SIZE

Compare the size chart to your measurements and glide between sizes if necessary.

As a gender-neutral pattern, this shirt has been drafted to fit a wider range of shoulders, necks, chests, bust, waists, hips, arms and heights than a traditionally gendered pattern which is designed to fit a more specific body shape. The loose design will accommodate a variety of shapes and sizes in infinite combinations!

It's worth taking a moment to choose your size carefully and think about the fit that you would like to achieve. We advise you choose your size from your chest measurement, and check it's big enough round the stomach/hips – gliding between sizes if necessary.

Check the lengths carefully – the pattern is drafted to an average height of 1.8m / 5'9". Make use of the lengthen/shorten lines if necessary. Don't forget to check the sleeve length too!

Alice & Co patterns are drafted using metric measurements (mm/cm). Where imperial measurements (" / yards) are shown they have been rounded to the nearest useful fraction.

The pattern is drafted with 1 cm / $\frac{3}{8}$ " seam allowances. The hem allowance is 2 cm / $\frac{3}{4}$ "

SIZE CHARTS

PERSONAL MEASUREMENTS									
PATTERN SIZE	A	B	C	D	E	F	G	H	I
CHEST CM	85	90	95	100	105	110	115	120	125
HIP CM	85	90	95	100	105	110	115	120	125

CHEST INCHES	33	35	37 ½	39	41	43	45	47	49
HIP INCHES	33	35	37 ½	39	41	43	45	47	49

FINISHED GARMENT MEASUREMENTS									
PATTERN SIZE	A	B	C	D	E	F	G	H	I
COLLAR CM	38	39.25	40.5	41.75	43	44.25	45.5	46.75	48
CHEST CM	96	101	106	111	116	121	126	131	136
HIP CM	96	101	106	111	116	121	126	131	136
SLEEVE CM	58.5	59.75	61	62.25	63.5	64.75	66	67.75	68.5

COLLAR INCHES	15	15 ½	16	16 ½	17	17 ½	18	18 ½	19
CHEST INCHES	37 ¾	39 ¾	41 ¾	43 ¾	45 ¾	47 ¾	49 ¾	51 ¾	53 ¾
HIP INCHES	37 ¾	39 ¾	41 ¾	43 ¾	45 ¾	47 ¾	49 ¾	51 ¾	53 ¾
SLEEVE INCHES	23	23 ½	24	24 ½	25	25 ½	26	26 ½	27

What you will need

FABRIC

There are many options to choose from – especially the entire cotton and linen families from fine cotton lawn and handkerchief linen to thick flannel and needlecord via chambray, twill, lightweight denim, heavier linens, and pretty much anything else you can think of! The more extreme ends of the fabric spectrum might present more of a sewing challenge, but why not have a go! If you are wanting to make ruffles, a lightweight fabric is advisable, or mix and match to combine fabrics.

- **FOR THE CLASSIC SLEEVE**
You will need 2.2m of 140cm/56" wide fabric for all sizes
- **FOR THE FULL SLEEVE**
You will need 3m of 140cm/56" wide fabric for all sizes

TIP

This pattern includes lots of different options so for optimal use of fabric you could cut your pattern pieces out first, and measure around them to work out the exact amount you will need for your size/design combination.

HABERDASHERY

Buttons

4–8 buttons for CF placket (depending on shirt size and button size)

- **CLASSIC SLEEVE:**
X 4 buttons for classic cuffs
x 2 buttons for sleeve placket (OPTIONAL)
- **FULL SLEEVE:**
X 2 buttons for wristbands for full sleeve

Interfacing

Some small pieces of interfacing for collar and cuffs, according to your design choice. If your fabric is lightweight you may wish to interface the CF plackets too.

You can buy interfacing specifically designed for collars and cuffs which will ensure a crisp finish. It will likely be too stiff for the CF placket so get a lighter weight one for that.

Before you start

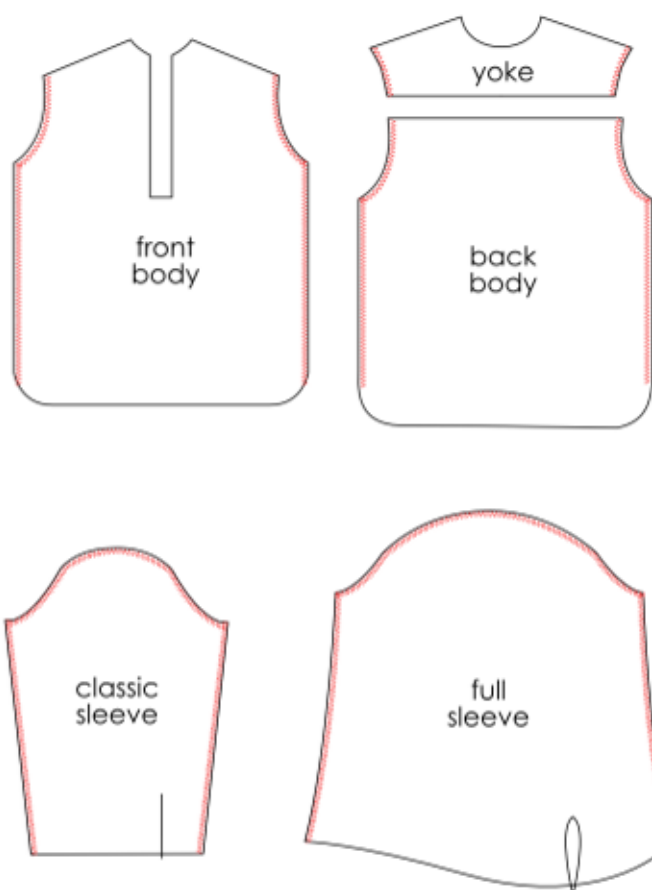
SEAM FINISHES

We've left the seam finish on this shirt up to you as there are a variety of options:

- French seams – these will give a very neat and tidy finish, but won't work so well on bulkier fabrics.
- Flat felled seams – this is the traditional method for modern shirts. (Historically shirts would have been hand-felled.)
- Overlocked/serged/zig-zig edges – quick and easy and perfectly acceptable.
- Pinked edges – if you don't have an overlocker/serger and can't be felled with French or flat-felled seams, you can just cut all your pieces out using a pair of pinking shears.

The yoke will enclose many of the seams, so you will only need to choose a finish for the seams/edges marked in red on the diagram. Don't be afraid of mixing and matching seam finishes across the garment either – eg. the full sleeve armhole may be quite a challenge to complete with a French seam on some fabrics!

NOTE: The pattern has a 1cm/ $\frac{3}{8}$ " seam allowance included throughout, if you are using French or flat felled seams you may wish to add an extra 0.5cm/ $\frac{1}{8}$ " to these edges.



From hand to machine

Until the invention of the sewing machine in the mid 19th century, shirts were all sewn by hand, usually by women. Sewing machines couldn't replicate the counterhem seams done by hand, so the modern flat-felled seam became standard for shirts.

CUTTING OUT

Once you have decided on your design details and seam finishes, it's time to cut your pieces! Make sure to cut out the correct pieces according to your design choices.

If you are adding ruffles you will need some additional strips of fabric as we haven't included pattern pieces for these.

Here are some general tips it's always good to follow when cutting out:

- Before cutting out it is important to prepare your fabric by washing or steam ironing to sort out any shrinkage – ignore this step at your peril!
- Each pattern piece is labelled with how many pieces to cut, whether it should be on the fold or not, and if it needs to be cut in main fabric, interfacing/fusing or lining.
- Each pattern piece is marked with a grain line which it's very important to follow to ensure your garment hangs correctly.
- Don't forget to transfer all the pattern markings onto your fabric – notches, darts etc..
- Make sure you lay out all of your pattern pieces before you plunge your scissors in so you know that you will have enough fabric to complete your garment!
- All seam and hem allowances are included in the pattern pieces. Pay attention to the measurements given as they can differ across the pattern.

TIP

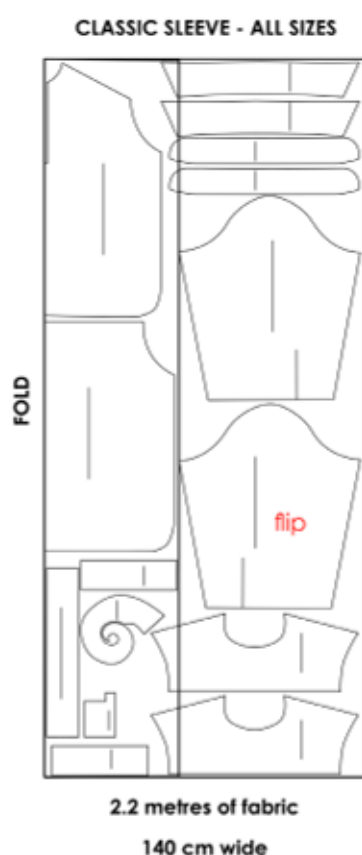
RUFFLES GALORE: Instead of making your own ruffles you can also buy very fetching ready-made gathered and pleated ribbons and lace trims which would make a great alternative.

LAY PLANS

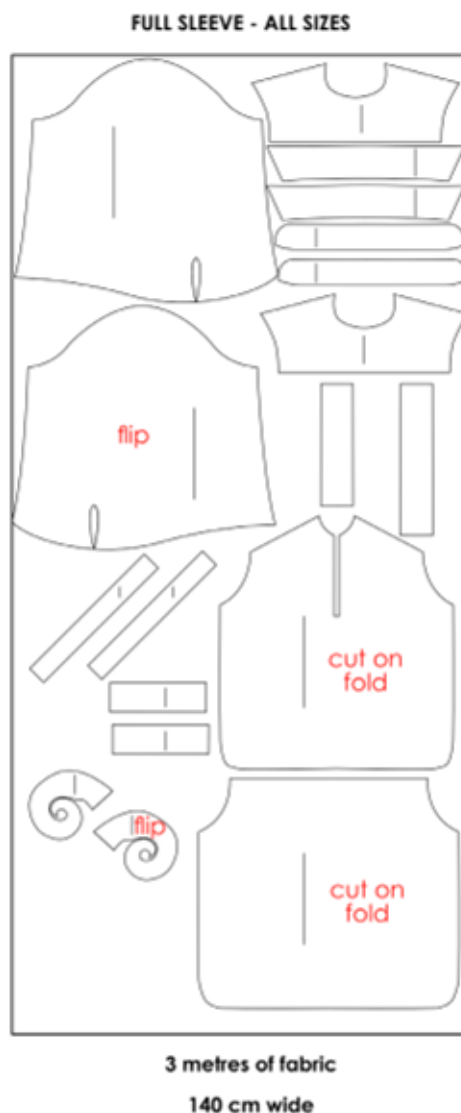
These are for suggestion only – the best cutting layout will depend on your combination of size and design chosen and fabric width.

Pay extra care if your fabric has a nap or directional print. When cutting on a single layer of fabric make sure to flip your pieces where necessary to create a pair.

Check thrice = cut once = cry zero times!



We haven't included pattern pieces for the ruffles so if you are including ruffles in your design you will need to make sure you have left over some long-ish strips of fabric – guide measurements are given throughout the instructions.



TIP

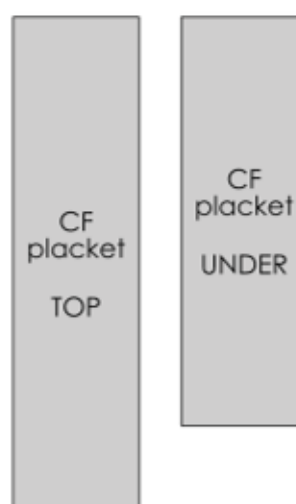
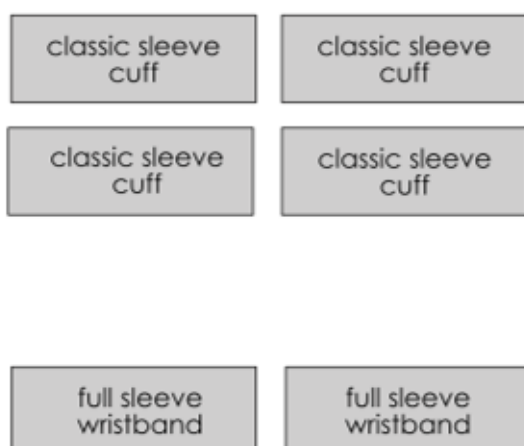
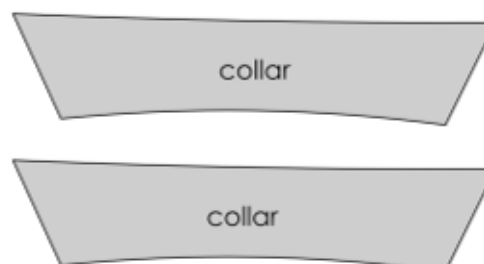
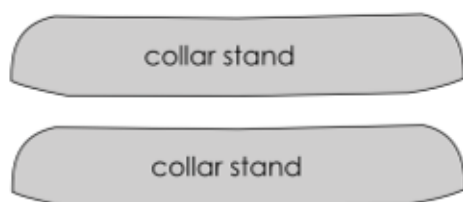
Take care when you are cutting the front shirt piece that the pattern piece is lined up right along the fold, otherwise you may accidentally cut your CF opening too wide – we speak from bitter experience!

INTERFACING

Iron interfacing onto the wrong sides of both collar stands and the collar and cuff/wristband pieces (if you are using them).

Depending on the weight of your fabric, you may also wish to interface the CF placket with a lightweight interfacing.

TIP *Interfacing comes in many weights, including a specialised type for shirt collars. We recommend experimenting with some scraps of your main fabric until you find one you like the feel of. You can also choose to interface just one side of a pair of pieces if your interfacing is heavier than you would like.*



Let's get sewing!

FITTING OPTIONAL

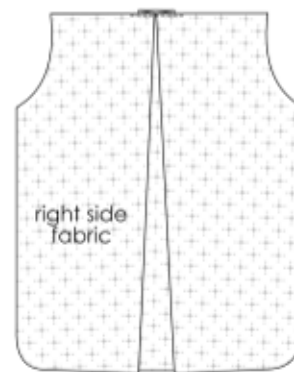
As this shirt is all about smart finishes and taking time over the design details, we recommend you do a quick trial fitting before you get stuck in with the nitty-gritty of the stitching. There's nothing more demoralising than a perfectly stitched garment that doesn't fit the way you want it to.

In order to fit this shirt at this stage you will first need to construct the CB pleat. You have some options here! You can go for a classic box pleat which is what you will find on most contemporary shirts, an inverted box pleat or gathers will give a more historical feel.

Once you have decided which to go with, stitch it in place within the seam allowance.



box pleat



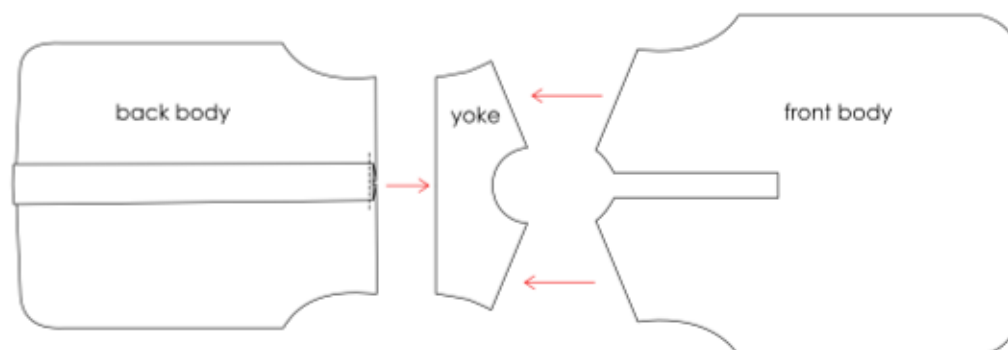
inverted box pleat



gathers

Next, pin or tack the back and front body pieces to one layer of the yoke, then pin or tack the side seams. Now you can try it on and check the fit is to your liking.

If/when you are happy with the fit, un-pin/tack and proceed to the next relevant step in the instructions.



JABOT OPTIONAL

Finish the outside edge of both jabot pieces as marked in red in the diagram – make sure to create a pair!

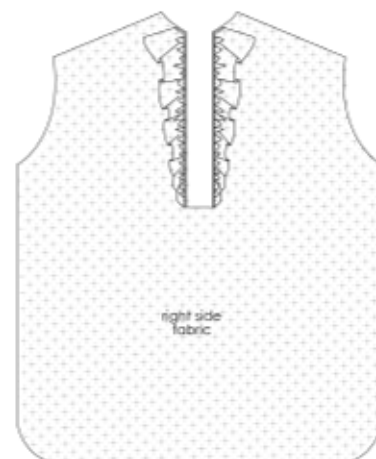
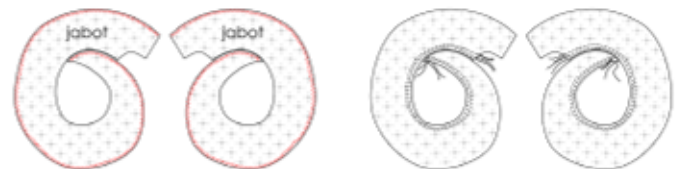
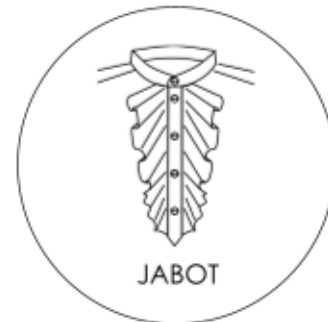
You can do this in a number of ways to suit your fabric and style. Here are a few ideas:

- A hand rolled hem – very satisfying and historically appropriate
- Pinked edge – for a punky look
- One or two rows of stitching just inside the raw edge for a slightly frayed effect
- A small zig-zag or decorative machine stitch along the raw edge
- A baby overlock edge if your machine has the capacity
- Paint it with fraystop
- Anything else you can think of!

Make two rows of gathering stitches by hand or machine along the inside curved edge of each jabot piece. Gather up the stitches and straighten out to match to each side of the CF placket opening, matching the placement dot at the front neck corner. Stitch in place within the seam allowance. Step back and admire your jabot!

It's a good idea to press and pin it out of the way before you move on to the placket.

TIP
If you don't fancy making your own jabot or would like to use a contrast colour/fabric, you could use a ready-pleated ribbon or lace.



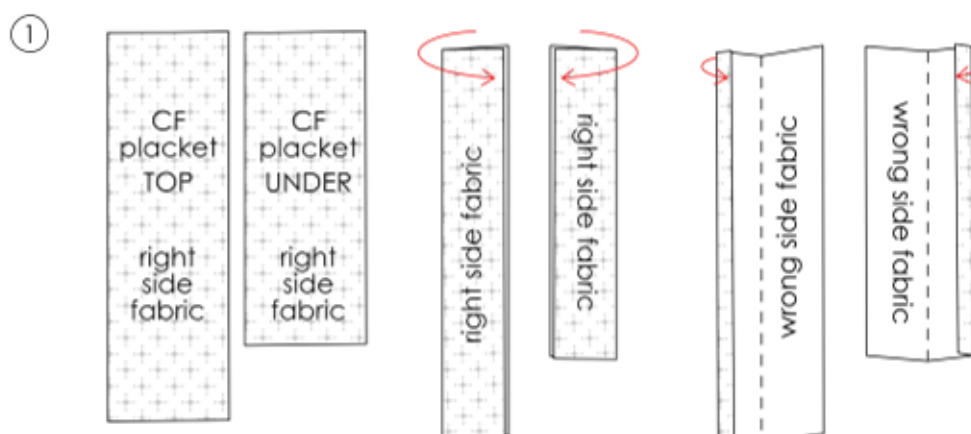
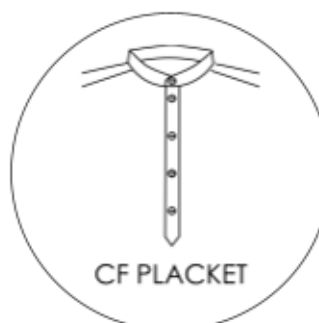
CENTRE FRONT PLACKET REQUIRED

This requires a bit of precision and concentration, but don't fear, just follow the steps and think of the sense of satisfaction once it's done! It's worth doing a practice run on some scrap fabric to create a sample if you've not done one before. This is the centrepiece of your creation after all!

NOTE: If you are making the jabot version they should already be stitched in place around the CF opening – you may want to pin or tack the folds of the jabot pieces out of the way before you proceed with the placket.

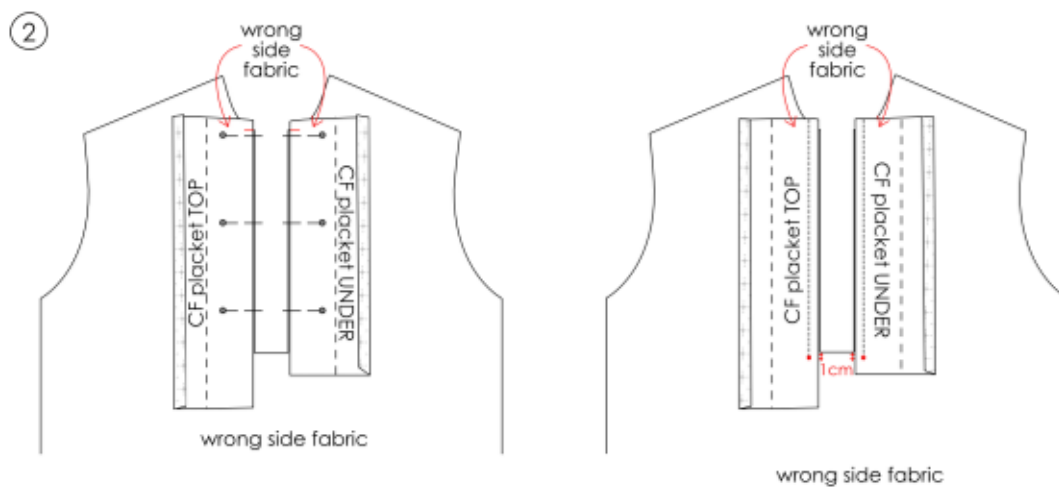
These diagrams create a left-over-right placket, so if you would prefer it to button right-over-left, you'll need to reverse the pieces. Sartorial tradition dictates that menswear buttons left-over-right, and womenswear right-over-left... please do as you wish!

1 First prepare your placket pieces by folding in half lengthwise, wrong sides together, press. Then turn and press the 1cm seam allowance along one of the long edges on each placket piece.

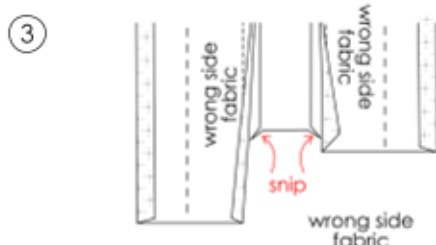


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2 With the wrong sides facing up, match the placket pieces to the CF opening, right side to wrong side. Match the notch on the placket pieces to the front neck corner. Stitch in place with a 1cm seam allowance, ending the stitching precisely 1cm/ $\frac{3}{8}$ " beyond the bottom of the placket opening.



3 On the front shirt body only (aka not through the placket), make two neat diagonal snips into the bottom corners of the CF opening. Make sure the snips do not go beyond the end of your stitching lines.



Before the placket...

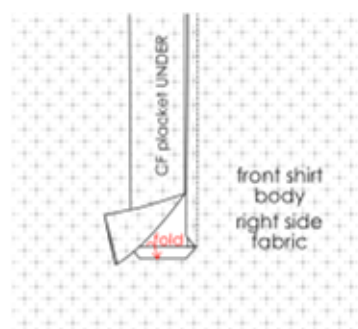
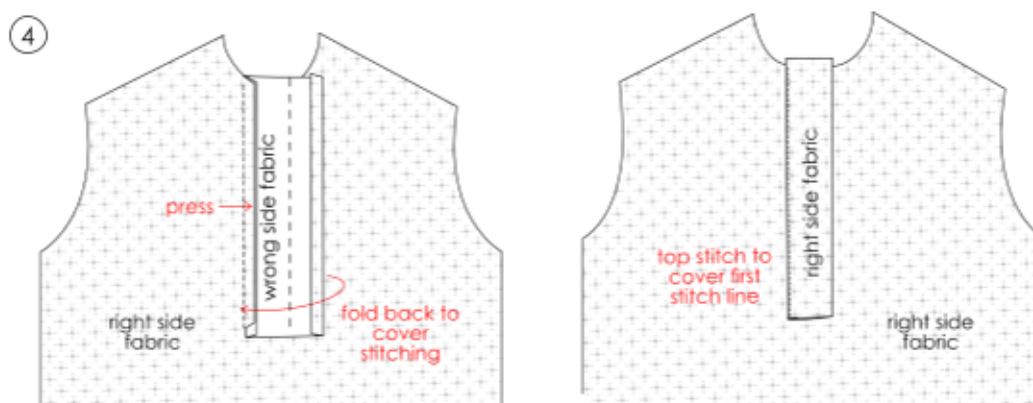
The centre-front placket is a 19th-century feature, before shirts started opening all the way down the front. In the 18th century the opening would have simply been a T-shaped slit cut into the middle of the fabric to put your head through. As the lowest point of the opening would have been inherently weak, various methods of strengthening and decorative stitching were developed. Our favourite is a triangular scrap stitched into a heart shape which was known as a 'bosom heart'.

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You are now going to flip the placket pieces through the CF opening to the right side of the shirt:

4 Pull the shorter under placket through to the right side and press the seam allowance towards the CF. The bottom of the placket opening should also be folded through to the right side of the shirt. This means all the raw edges will end up beautifully encased within the placket.

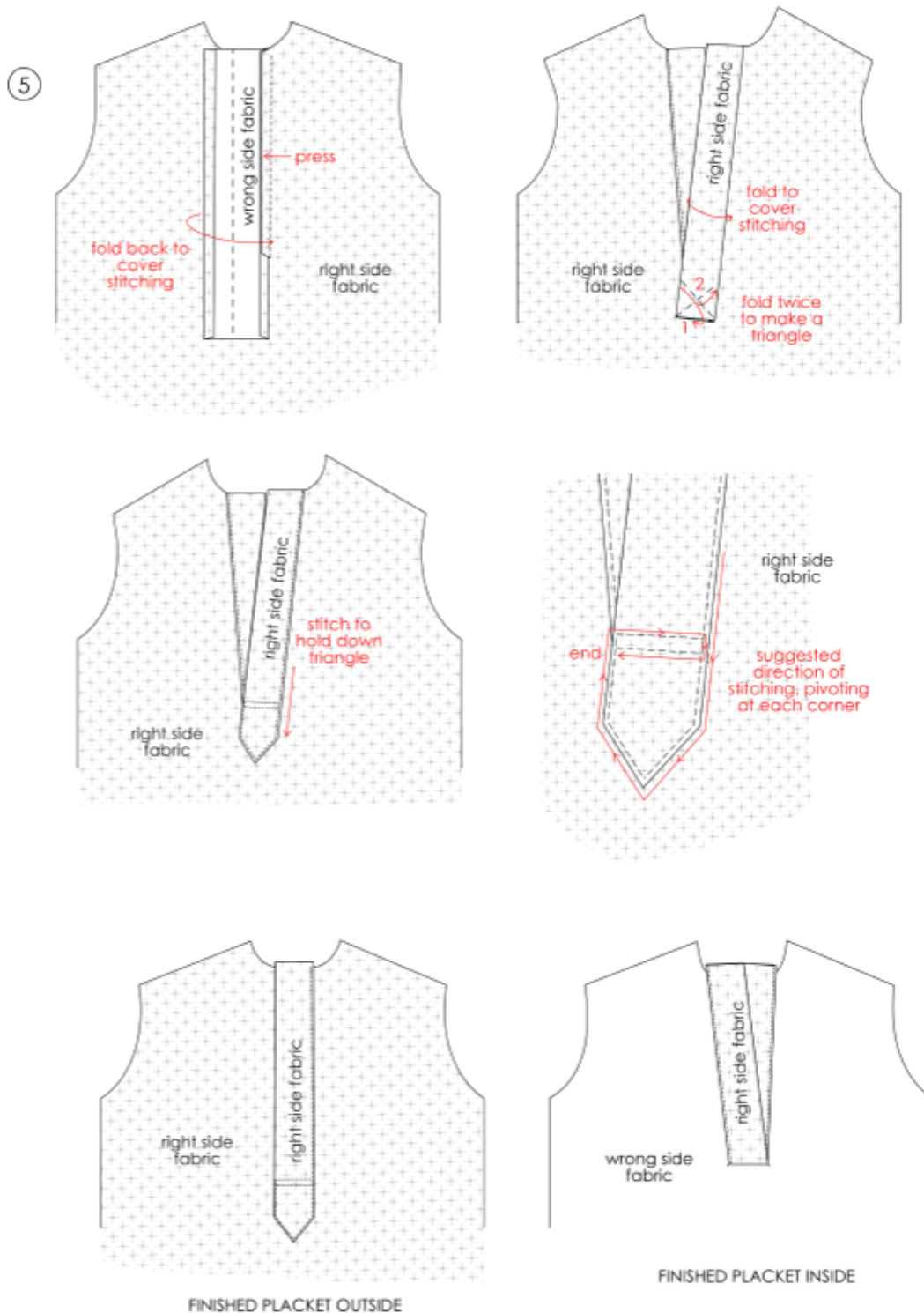
Fold the other long edge of the under placket back to cover the first stitch line and topstitch neatly in place.



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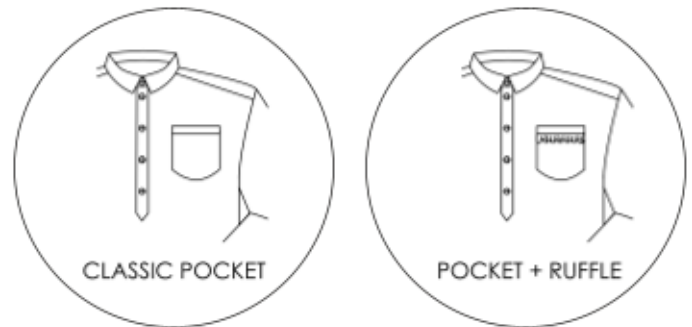
5 Repeat with the longer top placket, but this time fold the end of the placket twice to create a triangle, before top-stitching in place. If you've got it right all the raw edges should now be encased within the placket – magic!

Congratulations! You've completed your placket – it's a piece of cake from here we promise. If you like you can add your buttonholes at this stage whilst you still have a flat front shirt body, or you can wait until the end as the final flourish.



POCKETS OPTIONAL

We've provided a classic breast pocket for this pattern, with the option to add a decorative ruffle.



Construct the classic pocket

Fold the top edge of the pocket to the wrong side by 1 cm / $\frac{3}{8}$ " , then fold 3.5cm / 1 $\frac{3}{8}$ " to the right side of the fabric and press. Stitch in place along the short edges only. Turn out the right way and press all the remaining raw edges of the pocket in towards the wrong side of the fabric. Topstitch across the pocket top to hold everything in place.



see next page for pocket with ruffle

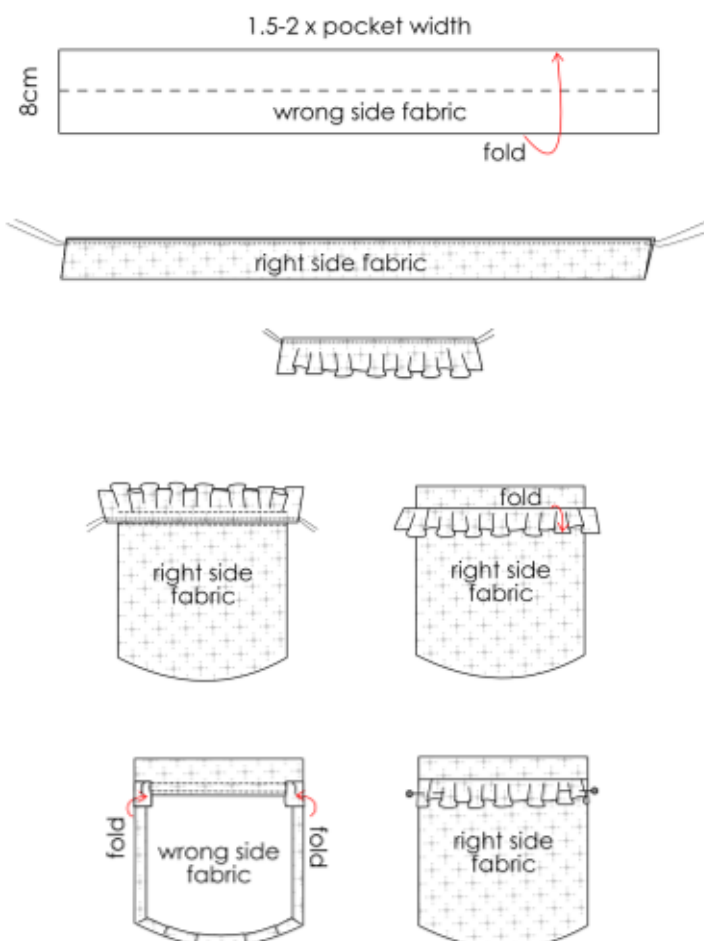
Pocket with ruffle

First measure across the pocket top and cut a strip of fabric at least 1.5 times this measurement (more like double if your fabric is fine) and 8cm/3 1/4" deep. This will give you a 3cm/1 1/8" ruffle. Fold the strip wrong sides together and press.

Run a gathering stitch along the long raw edge through both layers, 0.5cm/ 1/8" from the edge. Pull up the gathering threads to fit the width of the pocket and create the ruffle.

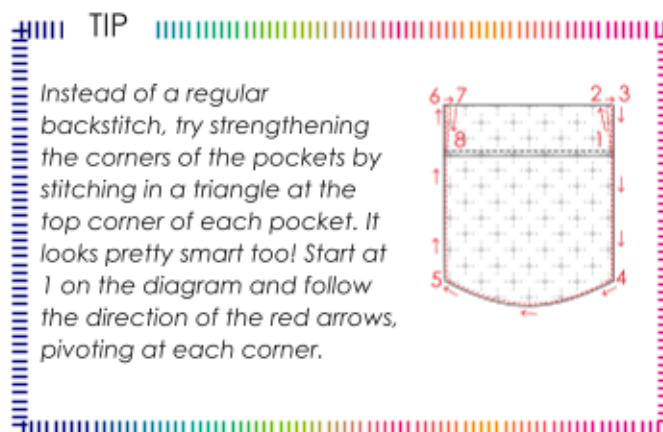
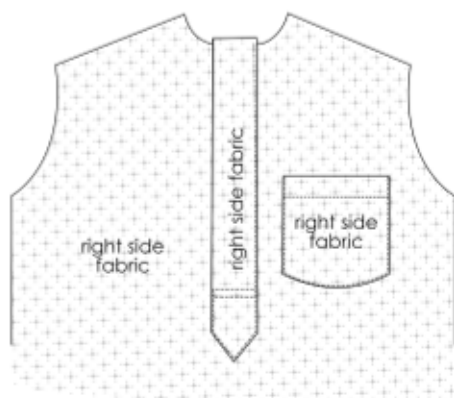
To attach the ruffle: place the gathered edge of the ruffle along the topstitching line on the pocket, right sides together. Stitch in place with a 1cm/ 3/8" seam allowance.

Fold the ruffle back down towards the bottom and press. Fold and wrap the ends of the ruffle around the pocket and pin to hold in place ready for attaching to the shirt front.



Attach pocket

Place the pocket onto the front shirt body in your desired position and top stitch in place.



ATTACH YOKES REQUIRED

1 Sandwich the back body between the two yoke pieces, right sides together. Stitch in place along the back yoke seam with 1 cm/ $\frac{3}{8}$ " seam allowance. Press the seam allowance towards the shoulders.



To yoke or not to yoke?

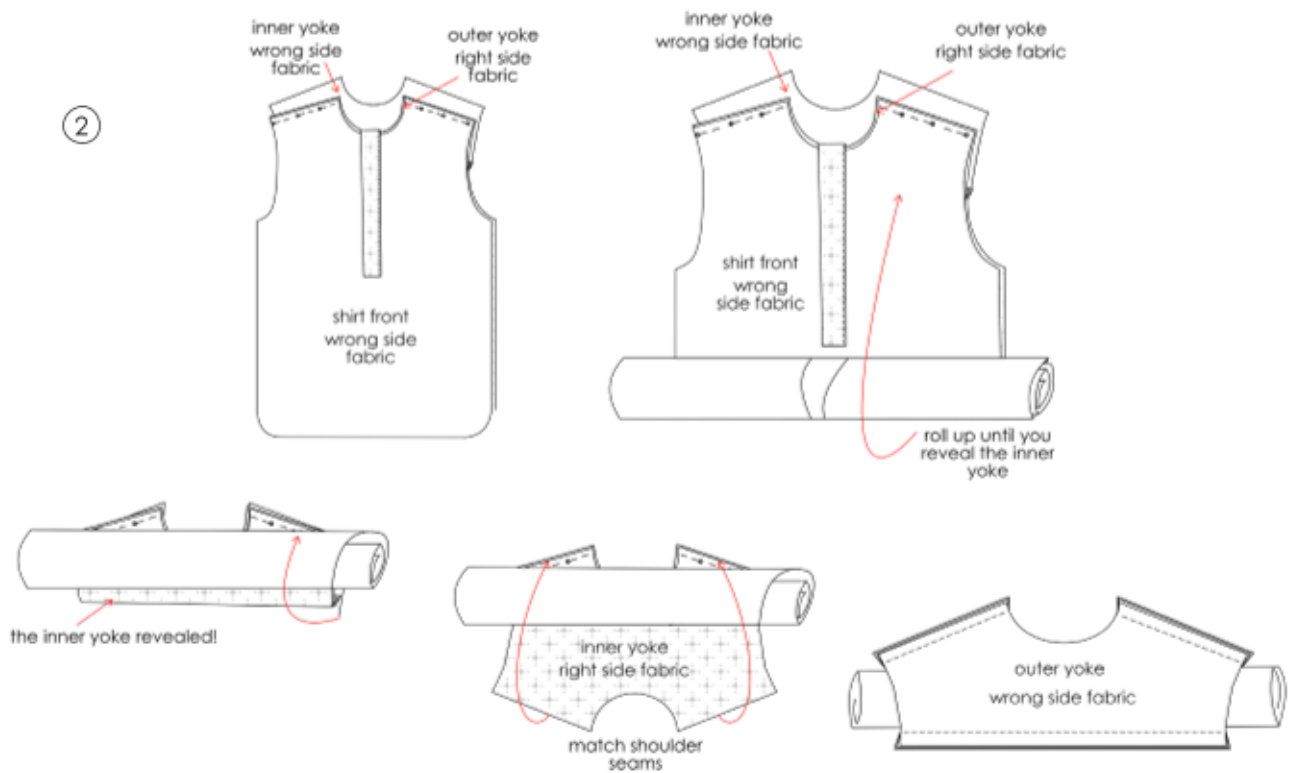
The origins of the yoke lie in the need to strengthen the shoulders of the shirt to protect against wear and tear.

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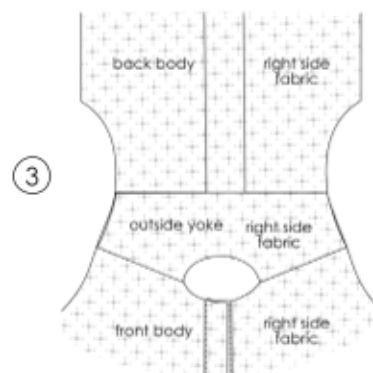
2 Now it's time to do the 'burrito' method to finish the yoke seams!

Match the front body to the back body outer yoke along the shoulder seams, right sides together. Pin or tack along both shoulder seams.

Take both hems and roll the shirt up until the inner yoke is revealed and you can flip it round to match the shoulder seams. Re-pin/tack and stitch through all three layers with 1cm seam allowance.



3 Unfurl the burrito through the neck or an armhole, and hey presto your yoke should be attached with all the seams enclosed!

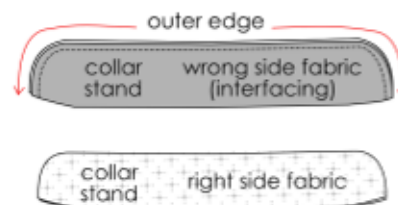


PREPARE COLLAR Follow the steps according to your chosen collar design



Collar stand

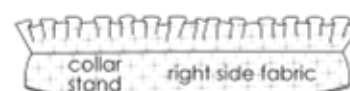
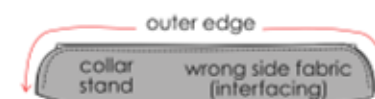
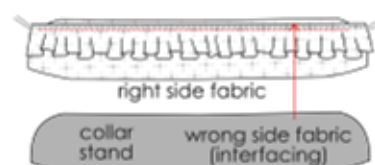
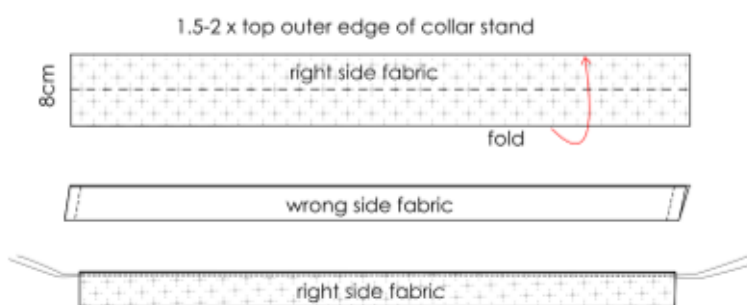
Match the two collar stand pieces right sides together, and stitch around the outer edges with 1cm/3/8" seam allowance. Trim and/or grade seam allowance before turning the right way out and giving a neat press.



Collar stand with ruffle

First measure along the top outer edge of the collar stand and cut a strip of fabric at least 1.5 times this measurement (more like double if your fabric is fine) and 8cm/3 1/4" deep. This will give you a 3cm/1 1/8" ruffle. Fold the strip right sides together and press. Stitch along each of the short edges with a 1cm/3/8" seam allowance. Turn right sides out and press. Now run a gathering stitch along the long raw edge through both layers. Pull up the gathering threads to fit the length of the collar stand and create the ruffle.

To attach the ruffle you need to sandwich it between the two collar stand pieces, with right sides together. The ruffle should be facing down inside the sandwich. Stitch around the outside edges with 1cm/3/8" seam allowance. Trim and/or grade seam allowance before turning the right way out and giving a neat press.





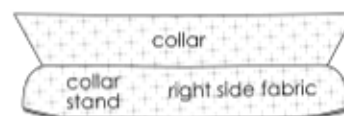
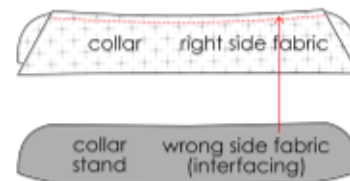
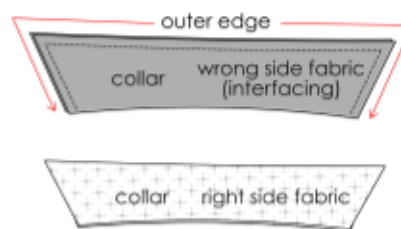
Collar stand with collar

(The construction methods are identical for both the wide and the classic pattern pieces.)

Match the two collar pieces right sides together, and stitch around the three outer edges with 1cm/ $\frac{3}{8}$ " seam allowance. Trim and/or grade the seam allowance before turning the right way out and giving a neat press.



Next, sandwich the collar between the two collar stand pieces, with right sides together. The collar should be facing down inside the sandwich. Stitch around the outside edges with 1cm/ $\frac{3}{8}$ " seam allowance. Trim and/or grade seam allowance before turning the right way out and giving a neat press.



Feeling indecisive...? Detachable collars

If you're not sure which collar to choose why not make a few detachable ones? These were popular from the mid-19th century as they could be laundered and starched separately to the main shirt body.

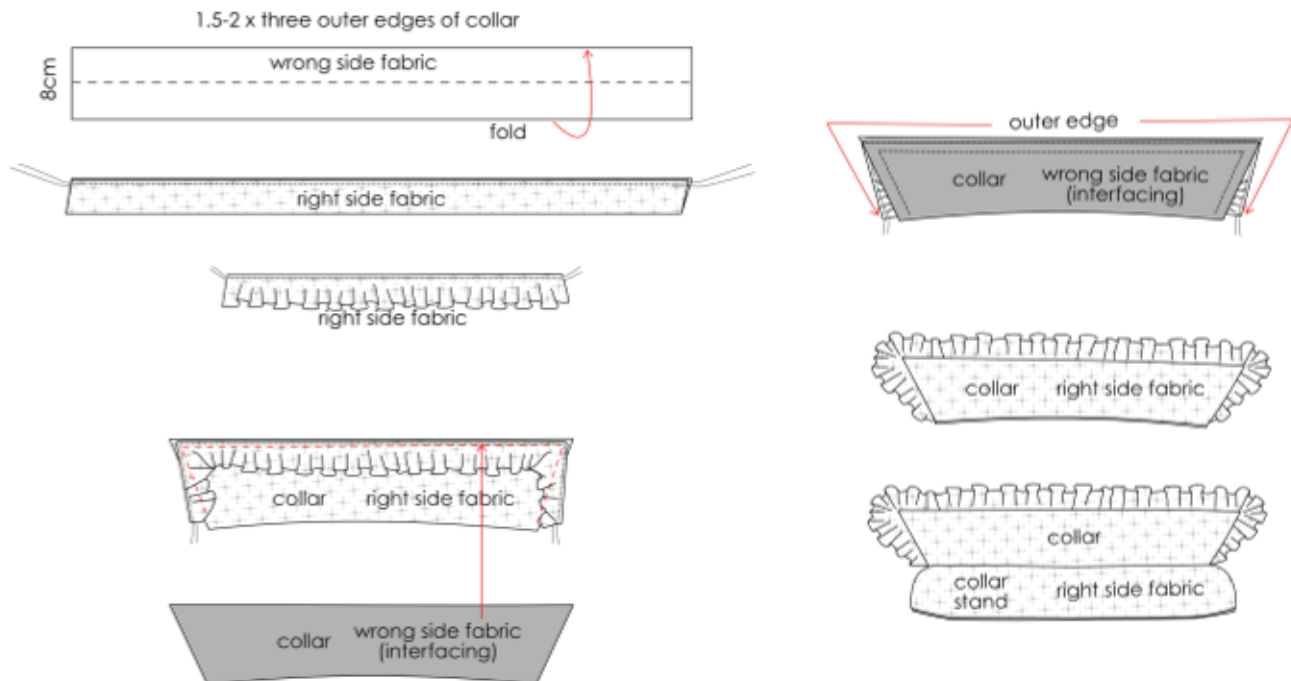


Collar stand with collar and ruffle

First measure along the three outer edges of the collar and cut a strip of fabric at least 1.5 times this measurement (more like double if your fabric is fine) and 8cm/3 1/4" deep. This will give you a 3cm/1 1/8" ruffle. Fold the strip wrong sides together and press. Now run a gathering stitch along the long raw edge through both layers. Pull up the gathering threads to fit the length of the three outer collar edges and create the ruffle. Make sure you don't skimp on the corners, you will need to add a few extra folds – or you may cause the collar to buckle once you turn it out. Taper the ruffle to nothing at the neck edge, leaving your seam allowance clear. Tack in place.

To attach the ruffle you need to sandwich it between the two collar pieces, with right sides together. The ruffle should be facing down inside the sandwich. Stitch around the outside edges with 1cm/ 3/8" seam allowance. Trim and/or grade seam allowance before turning the right way out and giving a neat press.

Next, sandwich the collar between the two collar stand pieces, as described for the classic 'collar stand with collar' above.



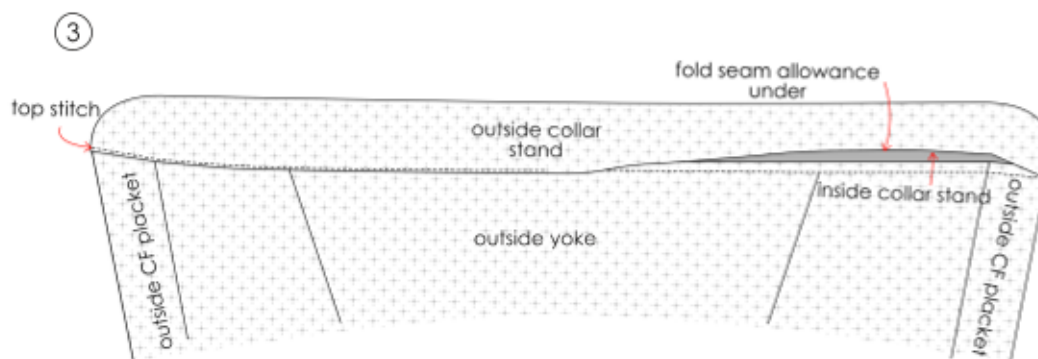
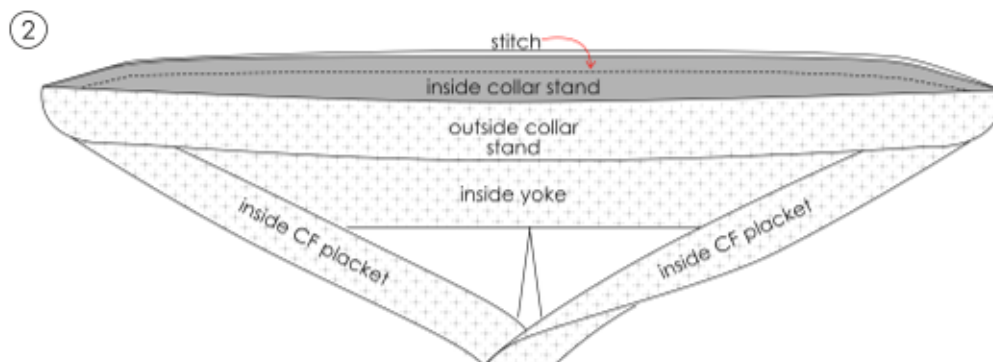
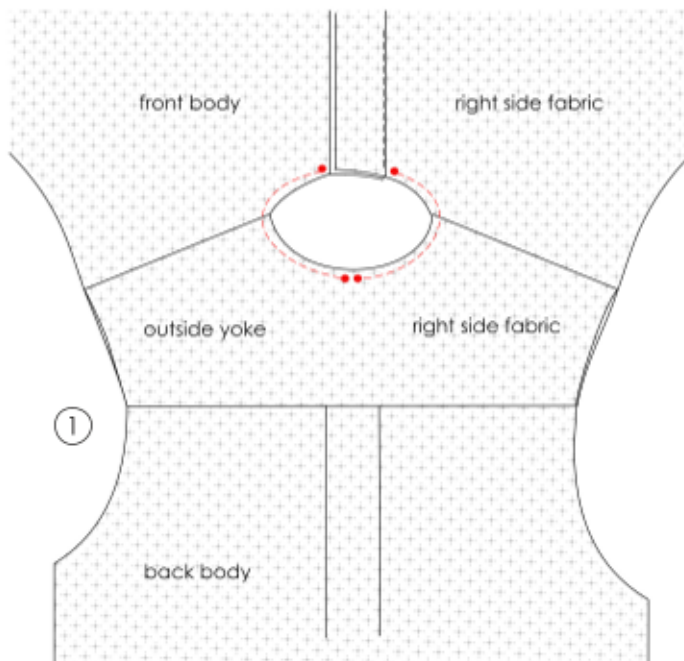
ATTACH COLLAR REQUIRED

(These instructions/diagrams show the simple collar stand only, but it will be exactly the same process for any of the other collar variations).

1 First stay stitch around the neck edge on the body of the shirt. Start at the CB and stitch round to the placket on each side (you don't need to stay stitch over the placket).

2 Match the collar stand to the neck edge on the inside of the shirt and stitch along with a 1 cm/ $\frac{3}{8}$ " seam allowance. Trim and grade the seam if necessary.

3 Finally, press in the seam allowance on the other edge of the collar stand and turn out to the right side. Pin and/or tack in place to just cover the first row of stitching. Top-stitch in place.



TIP

Stay-stitching is simply a row of short stitches that you stitch just within the seam allowance to prevent curved seams from stretching as you construct your garment.

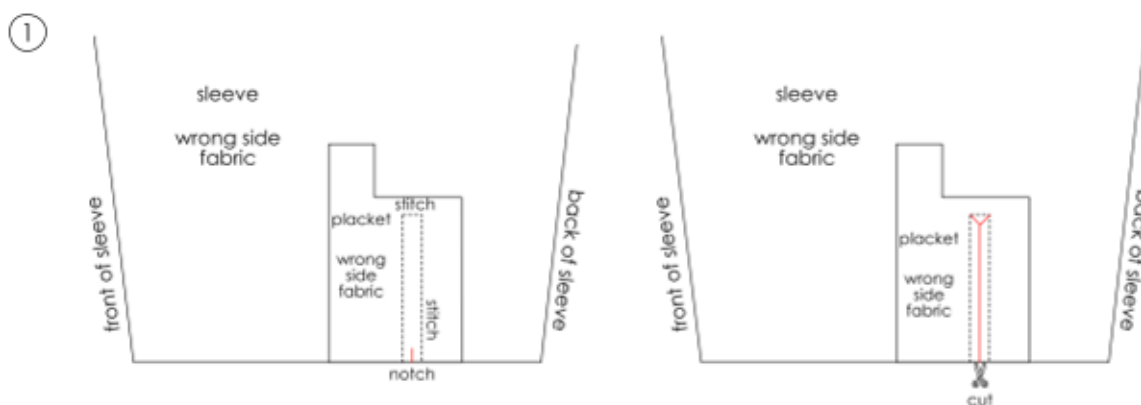
An alternative collar attachment

You could also reverse these instructions and stitch the collar on the outside first, then turn it to the inside and hand-stitch in place to finish, if you prefer.

PREPARE SLEEVES Follow the steps according to your chosen sleeve style

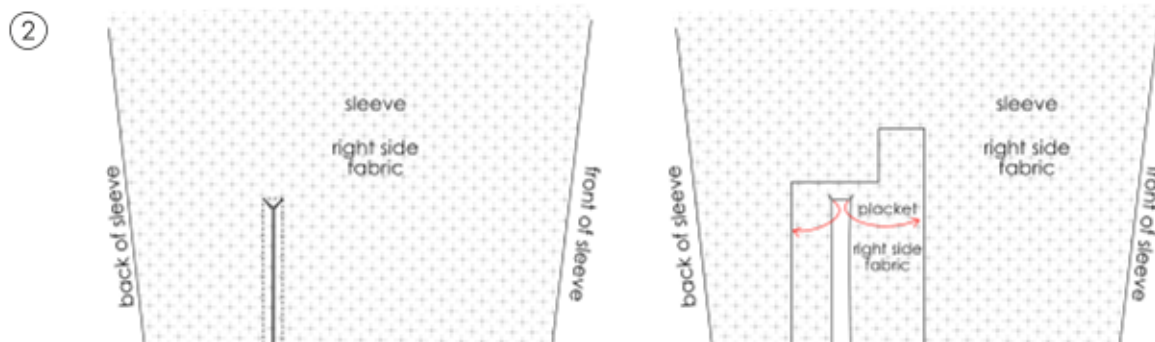
Classic sleeve | sleeve placket

1 On the sleeve placket piece – mark out the stitch line box onto the wrong side of the fabric (you can make yourself an easy template for this by cutting it out of the paper pattern piece). With both wrong sides facing up, place the placket onto the sleeve with the taller side closest to the front of the sleeve, matching the notch on the wrist edge.



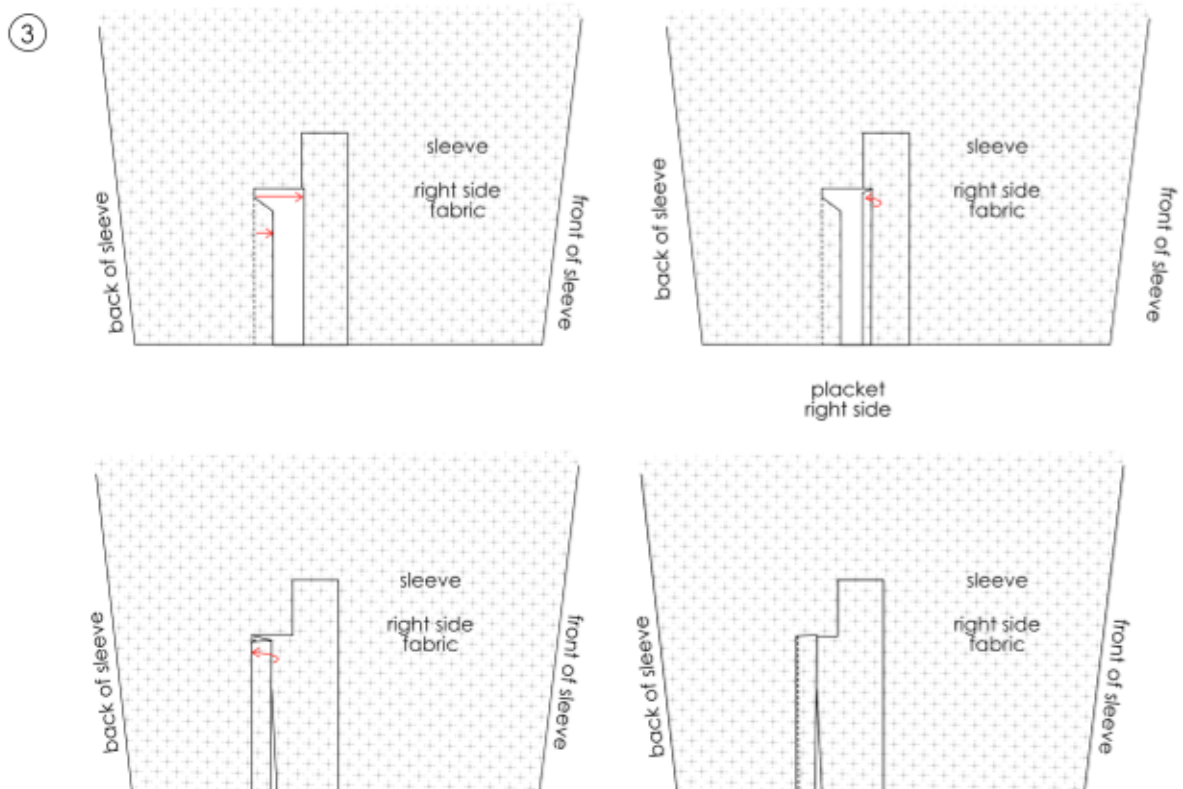
2 Stitch around the box as marked. Cut a line up the centre of the box, through both layers of fabric, snipping into the corners at the top as indicated in the diagram.

Turn the sleeve to the right side, pull the placket through the hole you have just created with your box and cuts, and press.



continues on next page

3 Fold back the shorter side of the placket along the stitch line to reveal the seam allowance, pressing both in the same direction (away from the back of the sleeve). Turn the opposite edge back by 1cm, then fold back again to encase the seam allowance. Pin and topstitch in place so that it just covers the original stitch line. This is your 'under placket'.



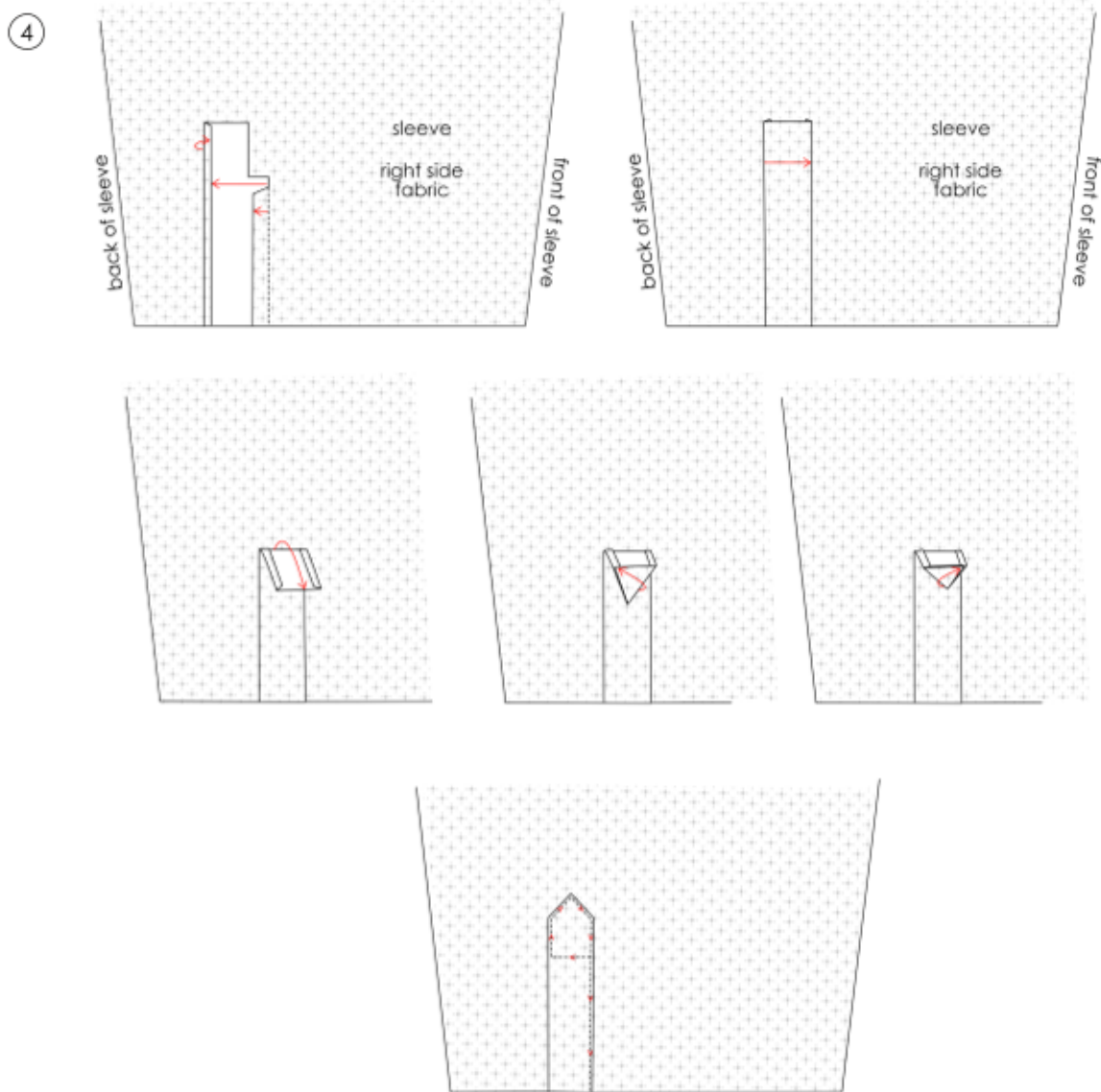
TIP

You can tell the front and the back of the sleeve by looking at the notches on the sleeve head – the single notch indicates the front – the double notch indicates the back.

continues on next page

4 Repeat for the taller side of the placket, but before stitching down fold the top part into a triangle (in the same way as you did for the CF placket). Pin everything carefully so that all the raw edges are encased, then top-stitch in place.

Give yourself a pat on the back and call yourself the placket master from here on in!

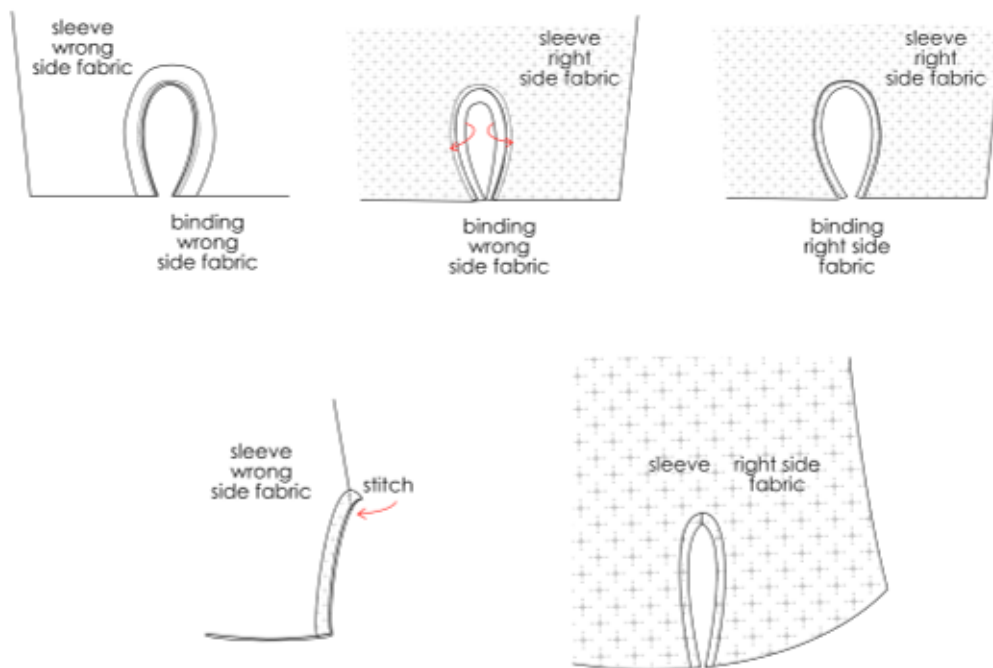


Full sleeve | wrist binding

Attach binding to wrist opening: with the right side of the binding to wrong side of the sleeve, stitch the binding piece around the wrist opening with a 1cm/ 3/8" seam allowance. As the binding piece is cut on the bias it should be nice and pliable to stretch around the curve. Trim the seam allowance. Flip the sleeve over and pull the binding through the right side of the sleeve, turn under the 1cm/ 3/8" seam allowance on the remaining raw edge of the binding. Press and pin in place so it just covers the first line of stitching before topstitching.



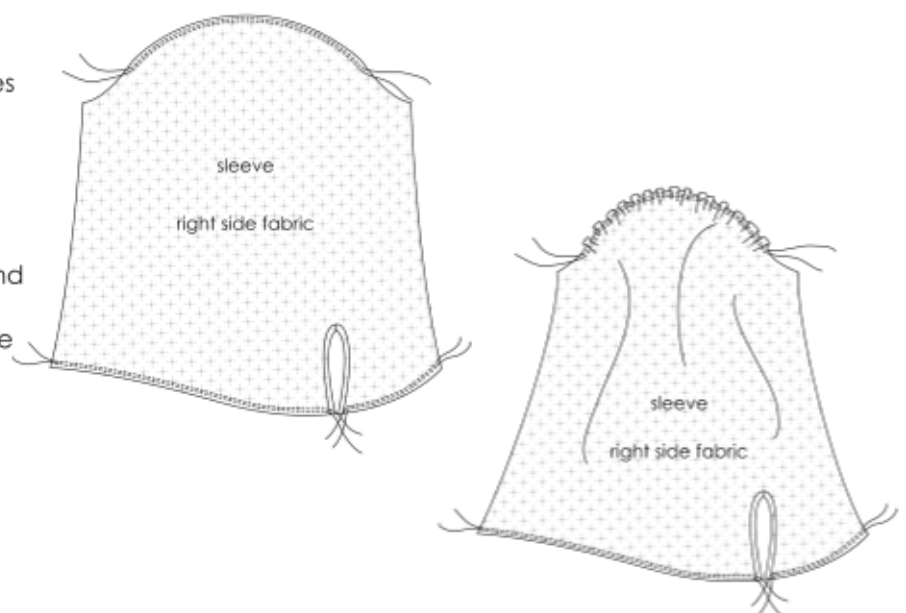
You will find that the binding sticks out slightly from the sleeve – to remedy this: fold the sleeve right sides together, matching the binding edges and stitch across the little hook of excess fabric at the top of the curve. Press and you are done!



Full sleeve | prepare gathering

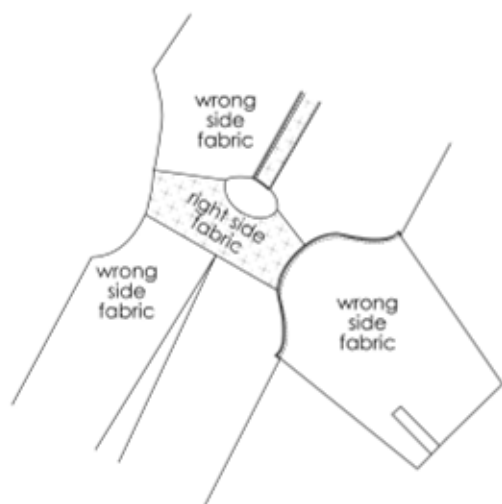
Run two rows of gathering stitches by hand or machine between the notches over the sleeve head, and along the wrist edges on either side of the wrist opening (which you have just so beautifully bound).

Pull up the threads along the sleeve end to match between the notches of the armhole on the sleeve body. Leave the gathering threads at the wrist for now – they will be used when it comes to attaching the wristband.

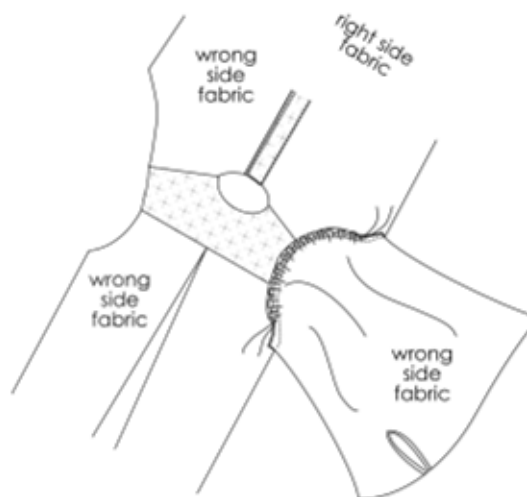


ATTACH SLEEVES REQUIRED

Match the sleeves to the body right sides together, matching at the underarm points and notches. Stitch using your chosen method. Press.



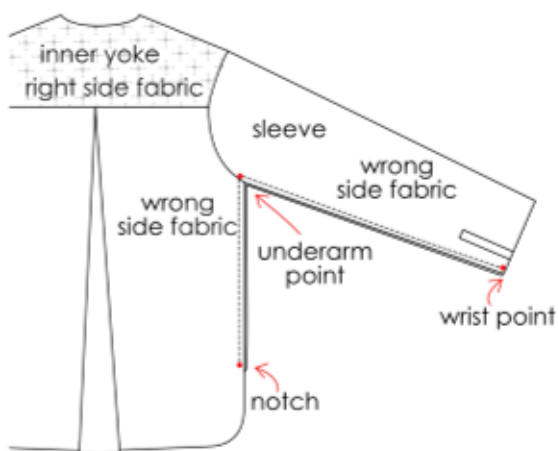
CLASSIC SLEEVE



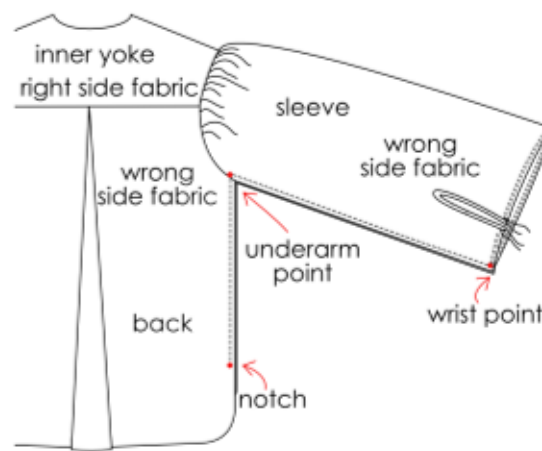
FULL SLEEVE

SIDE AND UNDERARM SEAMS REQUIRED

Match the front and back body along the side and underarm seams, right sides together. Pin at the wrist point, the underarm point and the notch at the end of the side seam (note the back of the shirt is a few cm longer than the front so they won't match equally) and work inwards from there until everything is sitting nice and smooth. Stitch using your chosen method. Press.



CLASSIC SLEEVE



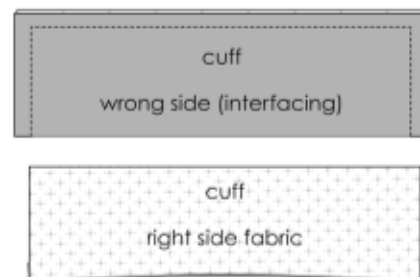
FULL SLEEVE

FINISH SLEEVES Follow the steps according to your chosen sleeve design



Classic sleeve | cuff

With right sides together stitch around three sides of the cuffs, leaving one long edge open. Turn the pieces the right way out and press. Depending on your fabric you may want to trim down the seam allowances to get nice crisp corners.

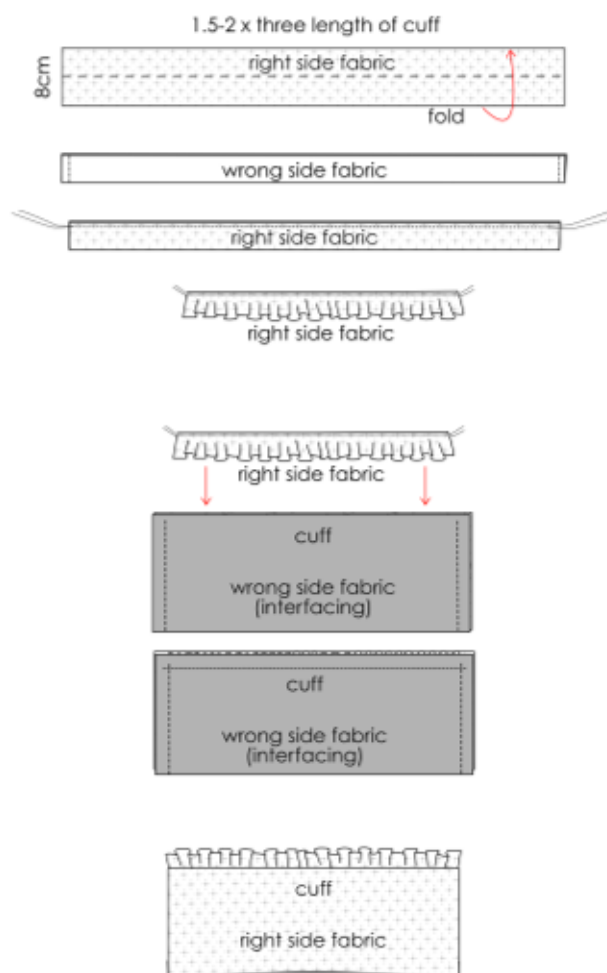


Classic sleeve | cuff with ruffle

First prepare the ruffles: measure the long edge of your cuff and cut a strip of fabric at least 1.5 times this measurement (more like double if your fabric is fine) and 8cm/3 1/4" deep. This will give you a 3cm/1 1/8" ruffle. Fold the strip right sides together and press. Stitch along each of the short edges with a 1cm/3/8" seam allowance. Turn right sides out and press. Now run a gathering stitch along the long raw edge through both layers. Pull up the gathering threads to fit the length of the cuff and create the ruffle.

Next prepare the cuffs. Place each pair of cuffs right sides together and stitch along the short sides only, with 1cm/ 3/8" seam allowance.

Now insert the ruffle into one of the open long edges, matching the raw edges of the ruffle to the raw edges of the cuff. Pin so the ruffle is evenly distributed along the length of the cuff. Stitch in place with a 1cm/ 3/8" seam allowance. Turn the right way out, give it a good press, and voila – a very cute cuff!



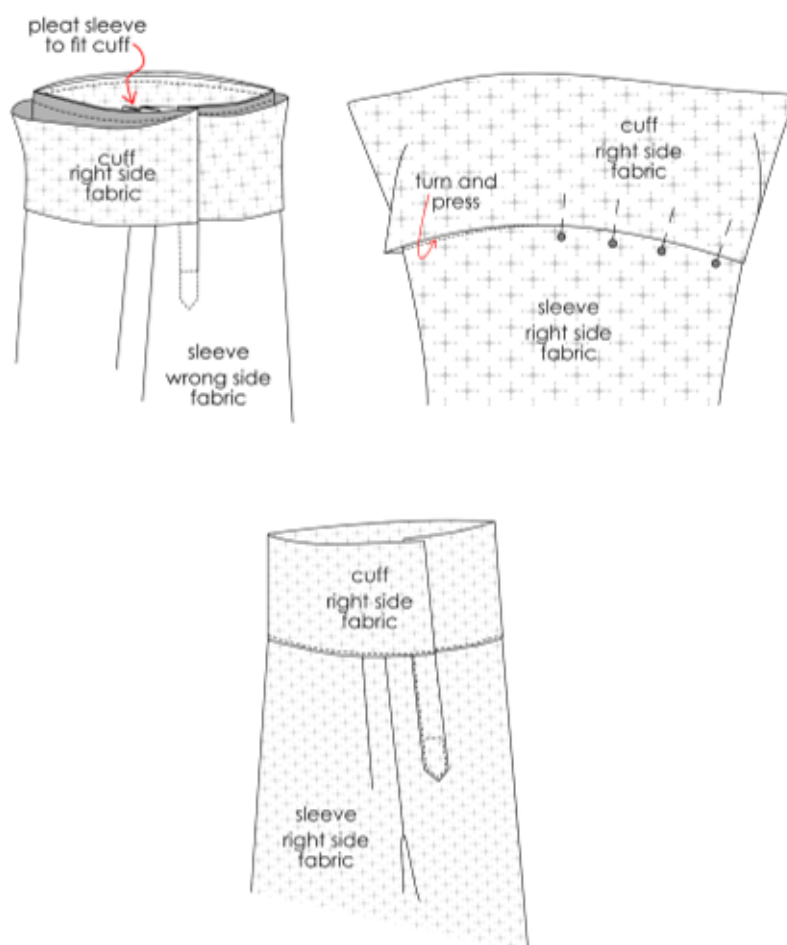
Classice sleeve | attach cuffs

(These instructions/diagrams show the standard cuff, but it will be exactly the same process for the cuff with ruffle)

With the sleeve inside out, place the cuff around the sleeve, right sides together, so that the raw edges of the cuff match the raw wrist edge of the sleeve. Match each end of the cuff to each end of the placket opening. Pin around from the underside of the placket, pinning the sleeve to the under layer of the cuff only. When you're a couple of centimetres shy of the top placket make a small pleat or two in the sleeve to fit it to the cuff.

Stitch with a 1cm/ $\frac{3}{8}$ " seam allowance, leaving the top layer free. Turn the sleeve to the right side and pull out the cuff. Turn under the remaining 1cm/ $\frac{3}{8}$ " seam allowance on the outer cuff edge and press. Pin and topstitch in place, making sure to cover the first line of stitching.

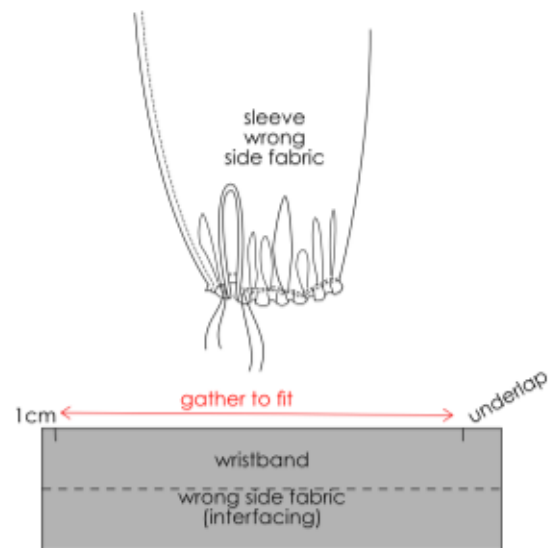
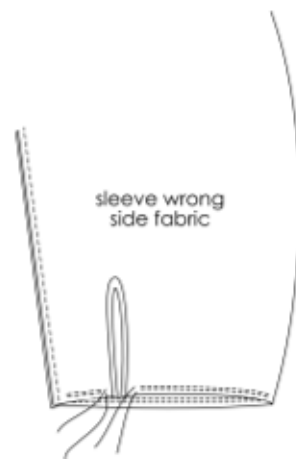
Alternatively, if you prefer you can attach the cuff to the sleeve on the outside and turn and hand stitch the under layer inside the sleeve.





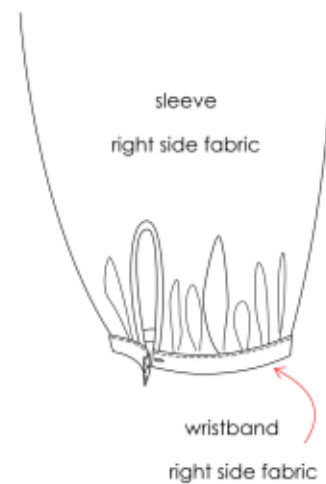
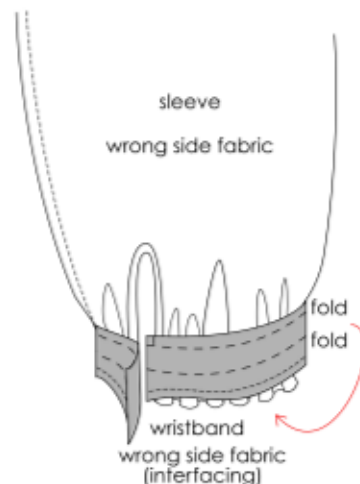
Full sleeve | wristband

Pull up the gathering stitches along the wrist edge you made earlier to fit the wristband, leaving 1 cm at one end and matching the notch at the other (this will become the underlap for the button). Match the wristband to the sleeve, right sides together and stitch in place 1 cm/ $\frac{3}{8}$ " from the wrist edge. Turn the wristband to the right side of the sleeve and fold in the remaining seam allowance and ends of the wristband. Topstitch in place.



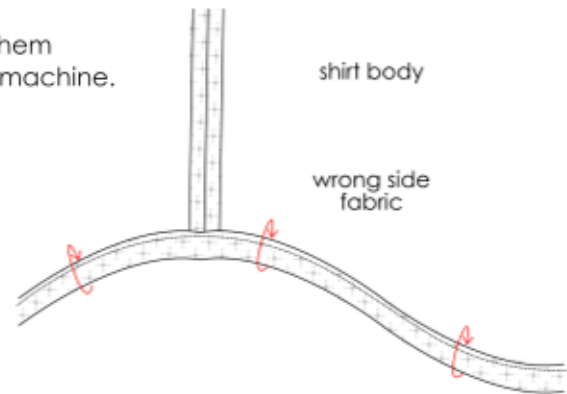
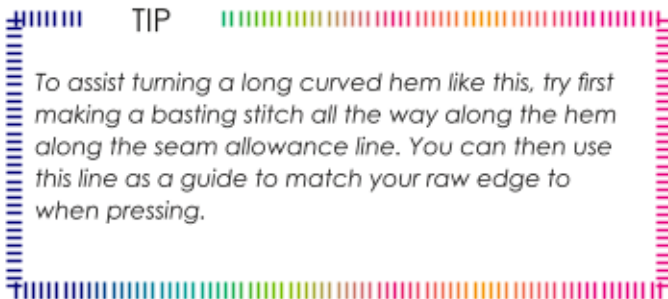
TIP

You may like to press all the folds (in half + 1 cm/ $\frac{3}{8}$ " seam allowance along each long edge) before you attach it to the sleeve.



HEM REQUIRED

Make a small double turn all around the length of the hem (hem allowance is 2cm/ ¾"). Press and stitch in place, by hand or machine.



BUTTONS AND BUTTON HOLES REQUIRED

Mark out your CF buttonhole placement as you desire – here's our suggestion:

- Mark X1 button on the collar stand, X1 button just below the collar stand and X1 button just above the placket opening – spacing the remainder evenly in between.
- If you have made the classic shirt sleeve with cuff you will also need x 2 buttonholes on each cuff as marked on the pattern piece. If you like you can also add one to the sleeve placket.
- Make the buttonholes according to your machine instructions (or by hand) and stitch on your buttons.

Why not have fun with your button placement? Vertical groups of two or three buttons will give a vintage feel to your shirt.



CONGRATULATIONS – YOU DID IT! Now to slip on your shirt and take a pic! We can't wait to see your creation – share your make with #ArtOfMenswear

ABOUT ALICE & CO PATTERNS

This shirt pattern has been produced for the V&A by mother and daughter team Alice and Lilia. Alice is a designer, pattern cutter and teacher, with over 30 years experience making fabulous made-to-measure clothes for women. Brought up in a house full of fabric and pins Lilia has been making her own clothes since she could thread a needle, and now works in museum textile conservation. We are passionate about creating modern patterns that fit well and are enjoyable to wear as well as demystifying the art of pattern-cutting through our online and in-person classes. Find out more at www.aliceandcopatterns.com.