
Sew a Boxy Tee with Cal Patch

Chapter 1 - Sew a Boxy Tee

Overview

(upbeat music) - Hi, I'm Cal Patch. I'm a clothing designer and teacher and one of my favorite classes to teach lately has been the boxy tee. It's a blank canvas sort of pattern where you can mix fabrics, do a little piecing or embroidery or make it your own in all kinds of ways. I'll show you how to take your measurements, draft a pattern and sew up a sweet little shirt with french seams, a bias tape facing, pockets and a hem. This is a great introduction to pattern drafting if you've never tried it before and the simplicity will give you lots of freedom to explore and play. (upbeat music)

Materials

- To make your Boxy Tee you'll want to download the PDF worksheet for your measurements, a ruler, and optional, a hip curve or French curve. You'll need some paper. It can be any kind of paper, but a good size pad or roll. You'll need a pencil for drafting your pattern, some paper scissors for cutting out the pattern, some clear tape in case you need to add anything on, a tape measure for measuring, some bias tape, single fold 1/2 inch bias tape, which you can either buy premade or make your own like I've done, thread, fabric scissors, some inexpensive fabric or muslin for making a prototype, and I've got an assortment of fabrics that I've grouped together because I like how they look, and this will be my final project. It's probably a total of about one to two yards. You'll know better exactly how much you need once you've drafted your pattern. And then you will need some pins and a pincushion, and of course, your trusty sewing machine.

Taking measurements

- The first measurement we need to take is the length and we always measure it from highest shoulder point which is where your shoulder line meets your neck line. So I'm holding the tape measure there. Trying to keep it fairly straight, and decide where you want the length of your shirt to be. Then we'll do the bust. So that's around the circumference at the fullest point of bust. Write that one down. Then we'll need a hip or hem. And I said hip or hem because depending where you've decided to make the length of your shirt, that's really where you want to be measuring. So determine what that would be. Then we have neck width. And that one's just a straight line determining how wide you want your neckline to sit. So don't bend the tape measure, just hold it straight and then kind of visually measure up to your shoulders where you want the width of the curve. So then the next one is the neck drop and that's determining how low the curve will go. So still measuring from high shoulder point, figure out where you want your neckline to sit at center and then measure down from high shoulder point kind of like use your hand maybe as a marker to measure over. You don't wanna angle the tape measure over because that's not accurate. We just want the height of the curve at center front. So then we have the shoulder/sleeve length from center back. And you're deciding how far you want the sleeves to extend out from there. This pattern piece is all one piece, so the sleeve is kind of built in to the shirt. So this is determining how long your sleeve will be by determining how wide it is. I don't know if that seems confusing. It'll make more sense when we're drafting. But decide on something there. And then the last one is the sleeve opening. And our lovely mannequin doesn't have arms, so I'm going use my arm to show you. And just measure my bicep where you'll be measuring your bicep. Figure out what that is and then

you're gonna add about 25% of ease to that. 'Cause you want the sleeve opening a little bigger so that it's comfortable. And that's all of our measurements. Now we just need to do a little bit of adjusting those numbers. I've filled in 23 for my length. That's what I decided to do. And then the bust and hip, you have a few options here. I usually like to make them the same. So you have to go with your bigger measurement. In my case, that's the hip. So I'll use 46 for both bust and hip to make a truly boxy style shirt. But we do need to add a little bit of ease to that number, the 46. So because 46 is quite a bit bigger than 38, there's already a lot of ease at the bust so I don't wanna add too much. But I might just do another 10% and call it about four inches. So that'll make that 50, and I'm gonna use that for both. So it'll be a little more of a slim fit at the hip and a roomier fit at the bust. Then we need to divide each of those by four. So that would be 12.5. And so our neck width is eight, we're dividing that by two and that makes four. Neck drop is five. Shoulder sleeve length from center back, I said 14 inches. And then sleeve opening, I've already measured that at 13 for my bicep but I'm adding 25% ease. That's a suggestion, you can add a little less or more if you like. On 13 inches, let's say that would be another three inches, make it 16 dividing that by two gives us eight. I've filled in the worksheet with all of my numbers, now we're ready to draft our pattern.

Drafting the pattern

- Prepare a piece of paper that's at least a few inches longer than the length you've decided on, and most paper will be plenty wide enough for this, so you should be fine there. We're gonna designate this edge of the paper closest to you as center front. So I like to label it CF to start orienting my brain toward drafting this way, and now I can indicate the length. So I've decided on 23 inches for the length of my pattern. I'm going to mark right along the center front edge, maybe two inches or so up from the bottom of the paper, and then from there, I'll measure 23 inches, my length up. So there's 18, the length of my ruler and five, okay. So these two marks indicate the top and bottom of my pattern. Next, I can go to the, the measurement for our bust and hip is the same, and that's going to be 12.5, so if this is the bottom hip or hemline, I can plot from that mark, perpendicular to center front, 12 and a half inches. This will become the hemline of the shirt. Then I can go up to the top of the pattern and to draw in my shoulder line, I've got my shoulder sleeve length from the worksheet, as 14. So, from the mark I made at the top, perpendicular from center front, I'm plotting 14 inches. All right. Now I need to indicate my neck width on this line, so I have a neck width of eight. I've divided it by two and that's four. So I'm just marking four because I want to actually slope this shoulder line to make it a little bit of a better-fitting garment. Right now, the shoulder would stick straight out, but to bring it down, I need to have plotted my neck, so that's why I did that, and then I can add a little bit of slope. Depends a little bit on how long you've made this shoulder sleeve, but if you did something in the range of 12 to 15, like I did, I'd say you could drop it down about two or three inches. So maybe I'll do two and a half. So I'm just marking two and a half inches down from the shoulder, and then I'm gonna connect my shoulder point out to that mark, so my shoulder line now has a nice slope to it. From there, I can plot in my sleeve opening, and mine is eight. So, I'm at the end point of my shoulder line, and I'm coming down parallel to center front, eight inches. And then at the bottom of that sleeve opening, I like to just make a line pointing in towards center front. You'll only need an, we don't know yet, but probably an inch or two or three, so I've just drawn a little bit of a line to get it started, and then we're going to see where our side seam intersects. So I've plotted in the hemline. At that point down at the bottom, I can bring a line straight up until it intersects that bottom of the sleeve. So this is kind of the basic framework so far of the pattern piece, and really, this is almost everything we need. We do want to curve this side seam a little bit

because it's one continuous seam becoming the side of the shirt and then curving out to form the sleeve, so you can just freehand in a little bit of a curve or if you wanted, you could have put in a curve tool, if you have it. Maybe something like that and draw that in. Just something that's gonna make this a nice one continuously-flowing side seam. So we can come back up to the neckline and draw that in. I've got my neck width plotted, but I still need my neck drop, and I decided that was five, and it's a coincidence, but I already have a mark at five because that was actually the length of my ruler, so probably won't work out that way for you, but you want to mark your neck drop, and then I can use the curve to draw in a neckline, but first, I actually want to do a little bit of a helper, which is to take the ruler, line it up with your new sloped shoulder line, and we want to begin the neckline perpendicular to that line. So I'm just gonna draw in maybe an inch or two of 90 degrees to my sloped shoulder line. That's going to make my neck points be a nice, intersecting 90-degree angle when I connect my front and my back piece. So now that I have that line and this little one down here, I can take this curve and see if I can find a nice place to connect the two. I think that looks pretty good. So that's giving me a nice, rounded smooth neckline. So that will be my front neckline, and I can go ahead right now and draw in my back neckline as well. We didn't measure back neck drop, because usually, it's a fairly standard, something like one to two inches. It might depend a little what you decided for your front. If you did a lower front neck drop, you might do something like three inches for your back neck drop, but usually something in the range of one to two is totally fine. I'm gonna say maybe just one and a half. So then I can start off a little bit of a perpendicular to center front, which in this case, is center back. And we want to connect this curve and blend it in with the front neckline, so that when they're sewn together, they're matching up nicely. Something like that looks good. And I believe that is the base of our pattern. Now we're ready to add seam allowance. So I always prefer a half inch. That will be pretty much what I add in most places. The bottom hemline, I'll do one inch and the neckline, I usually just do a quarter inch. The sleeve cuff hem, I think I'll still do my half inch, even though it's a hem. I like to just do a quarter inch turned twice, so that's a half inch. It's a tight little curve here, but just try to make sure whatever you end up with for your seam allowance line, it really is the same shape as your seam line and the seam allowance stays consistently half inch or you can always do 5/8 if you prefer for your seam allowance. I just happen to like half inch. So this is the bottom hemline, so that's where I'll do my full inch. 'Cause I like to do a half-inch hem turned twice, and then the neckline, I'm just adding a quarter inch here because we're gonna do a bias tape facing and that really just needs a quarter inch to sew it in. If you do more, you'll probably end up trimming it off, so why add it in the first place? And the back neckline. And be sure that the back neckline seam allowance ends up merging with the same line as the front neckline seam allowance, so that's that. You might be wondering why I've drawn a front and a back neckline onto the pattern. This can actually be the pattern piece for both your front and your back. We're drafting it as a half pattern because you'll be cutting center front on the fold and then center back will also be on the fold, so really, we just need this one pattern piece because the only difference is the neckline. I'll show you how to handle cutting the two different necklines when we cut out our muslin.

Cutting and sewing

- I'm ready to cut out my muslin. I've got the fabric folded so that there are four layers. And my fold is parallel to the selvage. So the grain of the fabric is running this direction. I've got four layers and two folds, so it's really just making a front and a back to the shirt. The pattern is placed right on the fold, and it's always good to just check the layers and make sure they're all there and none of them

are too short and hiding. But looks like we've got everything covered. I'll grab my pins, and we'll get this pattern pinned in place. I'm not gonna use too many pins 'cause it's a pretty simple pattern, but should do the trick. Okay, so I'm ready to cut. There's nothing too special about this. We're just staying close to the edges of the pattern. (scissors snipping) This little curve is a bit awkward from this angle, so I'm just skipping past that little curve so I can come back to it, because it was a little awkward from this angle. Okay. So essentially right now I've cut out two back pieces, and I'll show you how to go in and make one become a front and one a back. So I wanna open this up and fold away one, one of my pieces. So it's two layers connected by a fold. I'm just pulling away inside so that I can fold this back up and know that it won't get cut. So that one essentially is my back, and now this one becomes the front. So I can use my pencil to mark my front neckline. I'm folding the pattern on the front neckline and just making a little mark, and then I'll keep folding along the curve, until you have enough of that line to be able to cut it away. Okay, now I can see my front neckline. (scissors snipping) All right, you can release the pattern. And now we've got a front and a back. Now we're ready to pin our pieces together. I've got the front on top of the back. And this fabric has no right and wrong side, which is also how regular muslin would be. If you're making this and want it to be sort of a wearable muslin and your fabric has two sides, you would put your right sides together. But in this case, I don't really need to worry about that. I'm just pinning the shoulder seams and the side seams together. Let's go to the machine and sew it together. I'm using a 1/2-inch seam allowance to sew this seam. If you added a different amount to your pattern, that's what you'll use. (machine whirring) Now try on your muslin and see how you like the fit. If you want to make any adjustments, maybe the bust or hip is a little big or small, just pin it how you want it to be and then make that adjustment onto your pattern. It should be fairly straightforward. Once you're happy with the fit, we can move on to customizing your pattern with some design details.

Creative piecing and pattern mixing

- This is where things start to get really fun because you've made your basic pattern shape. Now we can start playing with piecing and pattern mixing and make something that's really unique. So one way you can do that is how I made this shirt here. I actually just pieced together in a freestyle way a bunch of fabrics and made a big panel. And then I cut my pattern out from that panel. So all I had to do was make sure that I pieced enough to fit the pattern onto it. From there, I just basically used it like a piece of fabric. Another way you can go is to do a little more planning. So on this shirt, I decided where I wanted my seam lines. I drew those lines into the pattern. And then you can either cut the pattern apart on those lines and add seam allowance to each side, or fold it away either side of the line to get all your pieces. For our shirt, we're going to add a central seam in the pattern piece and then a built-in pocket that wraps around the side seam from front to back. The first step is to decide where we want that seam. And because this is what the pocket will come out from, that's going to help us determine where to put it because the pocket wraps around from front to the same place on the back. So whatever this dimension is, twice that will become the pocket, so therefore I wouldn't want it too skinny. If I put the line here, the pocket is a little bit too small. But if I put the line way over here, this plus that much again is a really wide pocket. So knowing that helps me decide that something like this looks good. That's about a hand width. And then when it's doubled, it'll be plenty of room to put my hand in. So I'm going to just make a seam line. Then the only other line I need to fill in is how tall the pocket is. So I think something about halfway between the hemline and the beginning of the armhole is a good place. So that would be about here. And if I use my hand as a reference, this is the depth of the pocket. And that'll be just enough to get my hand in. It's not a

super long shirt, so I don't wanna really, I don't have room to do a really roomy pocket like up here, like I might do if it was longer. So something like this should be good. All right, so those are the two design lines I need. And then I will cut this pattern piece apart so that we can add seam allowance to both sides. I will cut this pattern apart. Now, you may want to have made yourself another copy of your pattern before cutting your pattern up. I've drafted quite a few of these, so I'm okay with cutting mine, but you might wanna keep your original as the master. So now I need to add seam allowance to either side of this seam. Just got a scrap of extra paper. Laying the pattern on top to the two with some tape. And then I just need to add my 1/2 inch of seam allowance. And we can cut this away. Then we need to do the same thing on this side of the pattern piece. If I actually draw a 1/2 inch line onto this, I can save myself some cutting. So the last piece is this pocket, and I'd actually like to trace that onto a new piece of paper because it's going to wrap around and be double wide. And then I like to do it double tall so that it's a folded layer, and that way we won't have to hem it at the top. Actually, instead of tracing it, I can just figure out this measurement and multiply it by four. It's 3 3/8 inches wide, and we're going to double that. So that'll be 6 3/4. And then we do need seam allowance. So 1/2 inch each side equals an inch, so that puts us at 7 3/4. Gonna jot that down. Then the height of it, I'll measure all the way from the bottom of the hem. It's 7 5/8. And we just need to double that for a folded double height. 7 5/8 is 15 1/4, I believe. So these are the dimensions of the rectangle I need to draft. I can use one of these straight edges of the paper and go from there. 15 1/4. I'll just make a vertical line here to measure my 7 3/4 over from. I'll cut this out, and that'll be my pocket pattern piece. Okay, we've got three pattern pieces now, a center panel, a side panel, and a pocket. When you've finished cutting them out, you can start planning how you'll want to lay out the pieces in your different fabrics. So you might want to give yourself a little sketch template and play around with some color printouts of the fabrics you wanna use, or you could try drawing them in with colored pencils. Just to play with placement and figure out which fabrics you want to use where.

Assembling shirt pieces

- Once you've cut out all of your pieces. You'll have two front side panels, two back side panels, two pockets, a center front panel, and a center back panel. The order of sewing assembly is a little bit unusual because of the way I've designed this pocket that wraps around the whole side from front to back, so we're going to begin by assembling the pieces of the side panel. I've already started one of them and let's go ahead and sew together the other one. We're going to use my favorite type of seam, which is a French seam. It's pretty much what I use for every garment I make, so that means we're pinning together with the wrong sides together, which is the opposite of normal. And it's good if it feels a little bit wrong because normally, it would be, but in the case of the French seam, it's exactly what we want. So I'll just pin together this side seam and then this shoulder seam then we can take it over to the machine. For the first half of the French seam, you want a nice, skinny quarter inch, so that means I don't even have the edge of the fabric sticking out from the side of the presser foot. It's tucked just underneath. And then down to the side seam, same thing. Nice, skimpy quarter-inch seam. Just take your time around that curve so that you stay close. Okay. Then we need to trim down the raw edges a little bit so that they're not so messy and in case there are spots where they're a little wider and they would end up popping out of the second seam. And because we've got this tight little curve here, it's going to help it lay flatter if we put some little clips in there, because when the second seam is sewn, it'll actually be bending the other way. Like this, so I think it need a little more clipping. That'll release the tension on that little bit of seam allowance. Yeah, so

that's gonna let it bend a little better. Then up here at the shoulder seam, okay. I've sewn the first half of the French seam for the shoulder and side seams. Now I can turn this piece inside out and I'm folding right on the seam line and finger pressing so that I can pin these together just to keep them from shifting around as I sew. You could see how flat that curve is laying now because we clipped it. And now we can go ahead and sew along these two seams with a fatter quarter inch. Now for the shoulder seam, same thing. And we've got a side panel. For the pocket, we're going to open up the side piece, and the pocket piece is folded in half. The longer, skinnier direction, you'll know that it's the direction if it when you lay it onto your side panel, it matches up. If you fold it the other way, it won't match and that'll be your clue. So I'm just lining up all of my edges and then I can pin them together. Maybe start at the corners. And just fill in a few more because we do have three layers here, so there's extra potential for unruliness if we don't keep everything attached. That should do it and we're going to baste around these three sides. I'm calling this step basting because we're essentially attaching the pocket to the panel, but it's really going to get closed into seams that come next. This basting is just to hold the layers together so that things don't move around for the next step. We don't need to lengthen our stitch, like you sometimes do for basting. That's when you're going to be removing it, but we won't need to remove this. So normal stitch length is fine and you can be just a little shy of your half inch seam allowance. And we've got a cute little pocket. You'll repeat those steps for the other side panel, then you'll have two completed side panels and we can go ahead and attach the front and back center panels. We just need to attach these two little shoulder seams and then the long seam will get attached to the side panel all at once. So these guys are so short, they probably just need one pin. I am putting my wrong sides together because I'm going to do French seams again, so don't let that throw you off. So this is the skimpy quarter inch again. And then we'll trim these little guys. And go back in from the other side, folding along the seam, finger pressing, and one pinch should do the trick again. And this is our fatter quarter inch, so the edges are just visible beyond the presser foot. Center panels are joined. We can now attach this side panel, and it's starting to look very cute. So we need to connect by pinning this whole seam as one continuous seam and again, it'll be a French seam, so I'm putting the wrong sides together. So I'll take one at a time, but it's all gonna be one seam. Work on the front first. I'm gonna go ahead and pin this shoulder seam together to make sure it matches up and I've got two little French seam seam allowances here that are kind of thick, so I want to be sure to press one in one direction and one, the other so that they're not sitting on top of each other. It'll keep it a little less bulky this way. Just make sure everything's lining up nice and neatly. There's a lot of layers down by the pocket. But that's why we did the basting. And the back. This is the first half of the French seam again, so skimpy quarter inch. And we'll trim it down, as usual just to clean up those edges and tidy up any little spots that are maybe a little wider than we meant. Okay. We've got four layers here, two pocket, and the front and back of the side panel, so that's getting a little thick when we come back for our second seam, so you could go in and trim away one or two of the layers, if you want to. It's going to be a little fiddly because it's pretty short, but I'm just giving you that option if your fabric is a little bit thick. Mine is not too bad, so I think I can get away with not trimming it, so we'll turn it inside out, fold on the seam, and pin this whole seam together so that we can do our second half of the French seam. Okay, back to the machine for the fat quarter inch. And there we've got one of our side panels attached to the center. Repeat that process for the other side and we can move on to finishing.

Bias tape neckline and cuffs

- We're on the home stretch. Let's go ahead and do our bias tape facing. So, we need to pin this bias tape around the neckline, and I've made my own bias tape, but you could also have bought it. I like to start at one of my shoulder seams and leave a little bit of extra tape extending past the shoulder seam. So, I'm opening up this fold and lining up the raw edge with the edge of the neckline. I'll just continue this all the way around. You do want to be a little bit mindful of the tension of the tape. You don't want to be pulling it too tight as you pin it, but you don't want it too loose. Ideally, try to just lay it flat and curve it as you go, and have it be sort of even tension with your body fabric. As you cross the seams, I'm at the other shoulder seam, so I'm just gonna check which way the seam allowance is going at the intersecting seam over here so I don't have it twisted the opposite way here. So, I can see that it goes that way, so maybe put a pin there to keep it in place. And keep going across the back. And this is a seam where I had to join two pieces of bias tape, so I'll just make sure it's nice and flat. And I'm approaching where I started, the first shoulder seam. So, here I want to put my last pin right at the seam also, and I'm meeting the tape up to the starting tape, but not overlapping, and I do want to leave a little bit of extra. So, I can trim off some of this tape, but I want at least a half-inch or an inch still floating free. So, both ends are just sticking up in the air, and now I can sew this seam attaching the tape to the neck. I've positioned the tape under the needle so that my stitching will fall right into this fold that I've opened up. (machine humming) So, I'm more concerned with having the needle be stitching in the fold than where my edge is actually lining up with the foot, or with any lines on the throat plate. (machine humming) So, just keep going around the curve, take your time. Should go pretty smoothly. And so, I'm back at the place where I started at the first shoulder seam. I want to sew right up to this pin, which is placed exactly where the two ends of the tape will meet, but I don't want to go past it at all. So, I always like to use the hand wheel when I need to stop in an exactly specific place. I think I could go one more stitch, and then I'll back stitch. So, my two ends of the tape, I was trying to get them right up next to each other. There's a tiny gap, but that's actually fine. My next step is to seam these two ends together, and that will kind of take care of that little gap anyway. So, I'm opening up both folds of the tapes and I'm gonna put one pin to hold it together. And just come back to the machine and sew across these two tapes so that they're seamed together. So, I'm just trying to go directly perpendicular across. And hopefully, I'm trying not to sew into the shirt at all. Take the pin out. (machine humming) And then, oops. One of my little folded edges got tucked down, but that'll actually be okay because we were gonna fold it back down anyway. So, I can trim off anything beyond a quarter-inch of extra tape. Finger press open that little seam, and then refold your folds. And I might trim off these two corners just to minimize the bulk inside. Wherever you can minimize bulk at intersecting seams, it's a good idea just to keep things from getting too thick. And then we're folding this whole tape down to the inside of the neckline, and start pinning that. So, as I do this, I like to fold it just a little bit extra so that, that seam right at the neck edge is rolling to the inside a little bit so that it won't show from the outside and look awkward. So, as I go around I'll keep making sure that the seam is a little bit more toward the inside than the outside. Kind of falls into place by itself because this is what bias tape was made for. It's good at going around a curve. It's definitely my favorite way to finish a neckline. Here also, I have some extra little bits of seam allowance. So, at the shoulder seam I can trim off that corner just to make it a bit less bulky. And try to keep it in its curved shape as you work because that'll help you lay it as flat and evenly as possible. If you're trying to straighten out the edge, it could distort things. You might want to trim off some of these bits now because it's easier now than once you've sewn it. I think two more pins should do the trick. Now I can sew around this inner edge of the tape. The edge that we just pinned down. I'm lining up this left side edge of the

tape inside the hole in the presser foot, and that should have the needle stitching just right along it. Maybe a eighth to a sixteenth of an inch away. (machine humming) Keep flattening everything out as you work. Kind of work with the section that's about to go under the needle. And we're back to the start, so just overlap your beginning stitching maybe a quarter to a half-inch, and then backstitch. (machine humming) Okay, we have a neckline. We'll finish the cuffs and bottom with a double fold hem. If you're wondering why we don't just do a double turned hem on the neckline, it's because it's such a curved edge that turning it twice will never work. It'll always get wrinkly. So, the bias tape facing allows you to hem it around a nice curved edge. I like to do a quarter inch double turn on my cuffs, so I'm just turning a quarter and a quarter. You can use a measuring device and a marking tool, if you want. I like to use my trusty pin one spot, and then compare everything else to it technique. I'm actually gonna trim off this little corner here because it's gonna be bulky when I turn it twice 'cause that's four layers of seam allowance. There's those little hiding in the middle layers we can also trim off. Okay, that's better. Turn, turn, pin, check that it looks like the first one, and it does, so I can just keep going from there. Okay. I like to start sewing at the armpit 'cause I always like to start and finish in the most discreet place, in case there's some messiness. And I'm trying to sew along this left side folded edge again, sort of like with the bias tape. And this is a pretty skinny, little fold, so I can see it in the hole, but it's not quite all the way over to the edge of it. And yeah, that's gonna be just the right place. (machine humming) Now hem the other armhole the exact same way. Okay, we can hem the bottom. I'll want to clip off all of these bottom corners of the seam allowances just to minimize the bulk, as usual. Some of them are four layers of fabric. Okay. Here, we'll turning a half-inch twice. Half, and then half. All right. I usually start at a side seam, but in this case, the side seam is actually the center of the pocket, so I'm gonna start at this back seam here. And again, I'm trying to sew along the left side folded edge so I'm looking at it in the hole in the presser foot. (machine humming) It's pretty thick here so it's gonna need a little help with my hand on the fly wheel to go slow and just kinda push it 'til we're over that thickness. I think we're good now. (machine humming) We finished our first boxy tee. I think it looks super cool with this combination of fabrics. Once you've drafted this pattern and made one or two, you're gonna really start to see all of the fun possibilities. I brought some samples to show you some of the things I've done, just to get your wheels turning. Here's one that's very similar, but it's made in a jersey fabric, and it's all hand-stitched. Here's one in a silk noil with some hand-dyed fabric and pieced together patch pockets. I also added some seams up at the shoulder and some gathering. Here's one where I really went to town with piecing and patching, so it's almost like a quilt and it's in a nice, cozy flannel. Another fun thing you can do with this pattern is if you extend the length and add a little width, then use a nice drapery fabric like linen, it becomes more of a drapery tunic or dress. So, the last few are going to be that kind of style. You can play with pockets, and stripes, piecing together different elements. You can go crazy with a supersized pieced together pocket that you could even put a dog in. You could do some hand-stitched detail like I did on the one I'm wearing. I finished the neck with a hand-stitched blanket stitch. I really love this style because it's so easy and fun to play with. I think you're gonna have a great time trying out new possibilities and just seeing where the fabric takes you.