

Taylor Urban Cowgirl Shirt

Sewing instructions · western snap shirt with curved yokes · task by task, with video links

About This Pattern

The **Taylor Urban Cowgirl Shirt** is a western snap shirt with a tailored city accent: curved yokes whose lines are **your designer's own ink, digitized point for point** — sweeping arcs meeting in hard, crisp points — a true band placket, pointed chest pockets under sharp-pointed flaps, a two-piece collar on a stand, deep snap cuffs with proper sleeve plackets, and a rounded shirrtail hem. No darts anywhere; the yoke does the shaping, the shoulder seam rides the ridge, and the only vertical seams are the sides.

One quiet signature worth knowing: on each front, the **yoke's point, the flap's snap, and the pocket hang on a single plumb line through the bust apex** — at every size. When your pieces line up that way, it isn't luck; it's the draft.

Note — *Your pattern is drafted to your measurements with your chosen seam allowance already included — cut on the heavy solid line and stitch at your chosen allowance throughout (the sleeve placket is cut NET, exactly as printed). Every piece is labeled with its name and cut count; **the printed labels are the final word**, and the cover prints the exact yardage and notions for your size.*

Make it yours — the creative options

- **The yoke can be its own fabric.** Cut the yokes from the body fabric for a quiet shirt, or from a contrast — a print, a denim against chambray, a satin against sandwashed silk — for the full western statement. One rule keeps it clean: **the inside yoke (the facing) always cuts from the same fabric as the outside yoke**, whatever you choose. Get creative; the pattern doesn't mind.
- **Piping the yoke seams** is a classic western flourish — a slim line of contrast cord tracing those curves. Optional, gorgeous, and covered with its own step in the yoke task.
- **Topstitching, your way:** matching thread for quiet, contrast for country. One row is clean; **two parallel rows** is the full western uniform. Whatever you choose, keep it consistent — yokes, band, flaps, collar, cuffs all speaking the same accent.
- **Snap or buttons — your closure.** Pearl snaps are the western classic. But **buttons with buttonholes are a legitimate road too: easier (no setting tools, no cracked pearls) and a clean finish.** The printed circles serve both — snap centers or button marks, your call. Sourcing: **Hooked by K. Morey** on Etsy (linked on our **Where to Buy Fabric** page) for exactly the right pearl snaps; for buttons, **Britex Fabrics'** legendary button wall (same page) — look for genuine mother-of-pearl shirt buttons around 7/16–1/2 in.

► **Watch it done:** [Sew Piping Cord into Anything \(Sew Anastasia\)](#) · [How to Add Piping to a Seam](#)

You will need

- **Fabric** — chambray, linen, lightweight denim, brushed cotton, sandwashed silk. Verified by real cutting lays: **sizes 36-40: 2 3/4 yd at 45 in · 2 yd at 60 in. Sizes 42-44: 3 1/8 yd at 45 in · 2 yd at 60 in. Sizes 46-52: 3 1/8 yd at 45 in · 3 yd at 60 in.** Your cover prints the exact figure for your size — the final word.
- **Contrast yoke (optional):** the yoke pair needs only a modest cut — lay the two yoke pieces on your candidate fabric to measure; 1/2 yd is typically generous. The body yardage barely changes.
- **Fusible interfacing:** 1/2 yd, lightweight — it covers the band, one collar and one stand, the cuffs, and the outer flaps.
- **Closure:** 9-11 **pearl snaps, 7/16 in**, plus several spares for practice (snaps don't forgive — the practice ones are the secret) and a snap setting tool — **or** the same count of shirt buttons around 7/16-1/2 in, if you're taking the button road.
- **Piping (optional):** enough ready-made piping to trace both yoke seams with handling to spare — measure your yoke seams and add a generous half yard; or make your own from bias strips and fine cord.
- Matching thread (a contrast spool too, if that's your topstitch), machine needle for your fabric, chalk or marking pen, pins, pressing tools.

Reading the pattern

- **Heavy solid line** — cutting line (seam allowance included). The **sleeve placket is the one exception: cut NET**, exactly as printed.
- **Dashed line** — stitching; fine dash patterns mark folds (the cuff carries its fold line drawn) and printed reference lines.
- **Circles** — closure positions. No buttonholes are printed anywhere: the circles are snap centers — or button marks, if buttons are your road.
- **Notches** — single ticks mark FRONT edges, double ticks BACK edges; the curved yoke seams carry their own match notches, and they are what keep those ink-drawn arcs honest.
- **Check box** — measure the printed box on the cover before cutting anything.

Task 1 — Cut & Mark

Goal: all twelve pieces cut on grain, both fold-edge pieces truly on the fold, every notch and circle transferred.

1. Pre-wash the fabric as you'll launder the shirt — chambray and linen both like to shrink once, early. Press flat and true the grain.
2. **Two pieces go on the fold: the back yoke and the lower back.** The back yoke cuts **twice on the fold** — the outer and its facing — and both cut from the **yoke fabric** (which is the body fabric, unless you're contrasting; either way, outer and facing match each other).
3. Cut the rest per the printed counts: front yokes (yoke fabric) and lower fronts in mirrored pairs, the placket band pair, pockets, the four flap pieces, sleeves, the **one-piece sleeve plackets cut NET**, cuffs, collar and stand pairs.
4. Snip every notch — especially along the curved yoke seams — and transfer all circles (band, flaps, cuffs), the pocket and flap placements, the shoulder-ease marks, and the cuff fold lines. No darts to mark; enjoy that.

► **Watch it done:** [How to Cut Out a Sewing Pattern](#) · [Transferring Pattern Markings onto Fabric](#)

Task 2 — Interface & Prep

1. Fuse interfacing to: the **placket bands** (half of each, to the fold line), **one collar** and **one stand**, the **cuffs**, and the **two outer flap pieces**. Test on a scrap first — your 1/2 yd covers all of it.
2. Staystitch the neckline and the **curved upper edges of the lower back and lower fronts**, taking one short stitch straight across each V point — those yoke seams are the star of the shirt, and the staystitching is what lets you clip hard into each point safely.

► **Watch it done:** [Fusible Interfacing Step-by-Step](#) · [How to Apply Fusible Interfacing](#)

A Clean Inside — Choosing Your Seam Finish

The Taylor's side and underarm seams are the raw edges her inside will show — and a western shirt has a house style for them. Choose your road before sewing them; the first two change how the seam begins.

- **Flat-felled — the western classic and our recommendation.** The strongest seam there is, fully enclosed, finished with a visible second row that matches all your topstitching. Sew, trim one allowance, wrap the long one over the short, topstitch — the videos show both roads (wrong-sides-first and right-sides-first).
- **Mock-felled — the easier cousin:** a plain seam pressed to one side, edges finished together, one row of topstitching from the outside. The look of a fell at half the effort.

- **Serged or zigzag** — the quick clean default without ceremony.
- **French seam** — for the finest chambrays and silks; lovely, though the western topstitched look usually calls for a fell instead.

► **Watch it done:** [How to Sew a Flat Fell Seam](#) · [How to Sew Flat Felled Seams](#) · [6 Professional Seam Finishes, No Serger](#) · [How to Sew a French Seam](#)

Task 3 — Pockets & Flaps (first, while the fronts are flat)

Goal: two deep pointed pockets and two sharp-pointed flaps exactly on their marks — and one detail the pattern already solved for you: **each flap's snap lands precisely on the bust apex.** The printed circles know where they're going.

1. **Flaps:** place each interfaced outer flap on its facing, right sides together, and sew the pointed lower edge — **straight sides meeting in a sharp point:** sew to the point, stop needle-down, pivot, sew out. Trim the point close, turn, press with the facing rolled slightly under, and topstitch in your chosen style (one row quiet, two rows western).
2. **Pockets:** press the top hem to the inside and edgestitch. Press the remaining allowances under, mitering the sharp bottom point. These pockets are drafted deep — a real 5 1/2 in working pocket, not a decoration.
3. Place each pocket on its printed marks and edgestitch around sides and point, reinforcing the top corners.
4. Place each flap on its printed line above the pocket, right sides together with the flap pointing up; sew, trim close, fold the flap down, and topstitch across its top to enclose the seam. Press. (Closures come at the very end, all together.)

► **Watch it done:** [Teach Yourself to Sew: Patch Pockets](#) · [How to Sew Patch Pockets](#)

Task 4 — The Front Band (placket)

Goal: a true band placket on each front — the doubled strip that pearl snaps bite into and buttonholes sit proudly on. Your fronts are cut clean at center front; the band wraps that edge.

1. With right sides together, sew one long edge of each interfaced band to its front's cut edge, top to bottom. Press toward the band.
2. Fold the band along its printed center fold — **that fold line is center front**, where the closure circles live. Turn the free edge under inside and press so it just covers the seam.
3. Edgestitch both long edges through all layers — the classic double-stitched western band — and press hard. A crisp band is half the look.
4. Check the lap: the **right front laps over the left** as worn; the two fold lines meet when closed.

► **Watch it done:** [How to Sew a Button Band](#) · [Add a Placket for Snaps or Buttons](#)

Task 5 — The Yoke

Goal: the reason this shirt exists. The curved two-point back yoke and curved-V front yokes go on here — **arcs drawn by your designer's hand, arriving at hard points** — with the back yoke fully faced by the burrito method so the inside is as clean as the outside. Take it slowly and press like you mean it.

1. **Optional piping first:** to pipe the yoke seams, machine-baste the piping to the staystitched curved edge of the lower back (and lower fronts), cord facing into the garment, raw edges matching — clip the piping's flange around the curves and right into the points. A zipper foot rides beside the cord. Then build the seams exactly as below; the piping simply lives inside them.
2. **Back first.** Sandwich the lower back between the two back yokes: outer yoke right sides together with the lower back's curved edge, yoke facing against the other face — the lower back is the filling. Match center backs and every notch.
3. Sew the curved two-point seam through all layers in one pass. The flanks are sweeping arcs, but **each point is hard**: sew the arc into the point, stop needle-down exactly on it, pivot sharply, sew out along the next arc. Clip the lower back's allowance straight into each point, trim, press both yokes up, and topstitch in your chosen style, pivoting crisply at each point.
4. **Fronts.** Sew each front yoke to its lower front along the curved V, right sides together, easing where the printed mark says — the shoulder ease is drafted to rotate into this seam, so a whisper of fullness there is correct. Pivot needle-down at the point, clip into the V, press toward the yoke, topstitch. **Watch the plumb line appear:** the yoke's point aims straight down at the flap snap and pocket below.
5. **Shoulders — the burrito.** Sew the fronts to the **outer** yoke only at the shoulders — the seam rides the ridge of the shoulder, right where a tailored shirt wants it. Roll the shirt's body up snugly toward the yoke.
6. Bring the yoke facing up and over the bundle, right sides together, pin its shoulder edges to the same seams with the shirt tucked inside, and sew both shoulders through the yokes only.
7. Reach into the neck opening and gently pull the shirt out. It feels wrong right up until it's perfect — then press. Every shoulder seam is sealed inside the yoke. Topstitch the shoulder seams if you like the line.

► **Watch it done:** [Shirt Yoke — the Burrito Method](#) · [Yoke Two Ways: Burrito & Traditional](#)

Task 6 — The Collar & Its Stand

Goal: the two-piece collar — fall and stand — built and set, ends finishing clean against the band edges.

1. Sew the interfaced collar to its facing around the outer edge, favoring the seam a thread's width so the under layer hides. Trim the points, turn, press, topstitch.

2. Baste the collar's neck edges together, matching centers.
3. Sandwich the collar between the two stand pieces, right sides together, matching center backs and end notches; sew the stand's upper edge and around its rounded ends. Trim, turn, press.
4. Sew the interfaced stand layer to the neckline, right sides together, center back to center back, the stand's front ends meeting the band edges exactly as notched. Clip the neckline as needed; sew steadily.
5. Press the seam up into the stand, turn the inner edge under, and edgestitch closed end to end — one continuous line, catching the inner layer as you go.

► **Watch it done:** [Two-Piece Shirt Collar Tutorial](#) · [Collar with Stand — a Neater Attach](#)

Task 7 — Sleeves & the Placket (the Sew Anastasia way)

Goal: each sleeve slit finished with the one-piece placket — and here's a treat: **your pattern's placket piece is drafted on Anastasia Chatzka's one-piece template, so her video is effectively this pattern's own manual.** Watch it once through before sewing; the piece will make perfect sense.

1. Mark and cut the sleeve slit exactly on its printed lines.
2. Place the one-piece placket on the sleeve as printed, right sides together per its markings, and sew the two stitching lines beside the slit, pivoting at the marked points — just as the video shows.
3. Cut between the stitching lines and into the corners, turn the placket through, and press along its printed fold lines: the narrow underlap side first, edgestitched; then the wider overlap folded over to cover everything, edgestitched up the side, across the peak (the little roof), and back — one continuous journey of topstitching.
4. Fold the wrist pleats at their marks toward the printed direction and baste across. The sleeves now wait, plackets finished, for their grand entrance.

► **Watch it done:** [Sleeve Placket on Anything \(Sew Anastasia\)](#) · [Sleeve Placket & Cuff — Sewing Therapy](#)

Task 8 — Putting In the Arms (the flat method)

Goal: both sleeves in, smooth and even — and here's the good news: shirts set their sleeves **flat**, before the side seams close, which is by far the friendliest road there is. No sewing in the round, no wrestling a tube under the presser foot — the armhole opens out like a gentle curve on the table, and a shirt cap carries only a whisper of ease. This is the least scary version of “putting in arms” that sewing has to offer.

1. Lay the shirt body open, right side up, the armhole spread flat. Place the sleeve on it, right sides together, cap edge to armhole edge.
2. Match and pin the landmarks first: the cap's head notch to the yoke's shoulder seam, the **single notch to the front**, the **double notch to the back** — the two-notch grammar is what keeps a left sleeve out of a right armhole. Then pin the spans between, letting the cap's slight extra length distribute itself evenly; no gathers, no tucks, just a relaxed edge.
3. Sew with the **sleeve side down against the feed dogs** — the machine's own feed will ease that whisper of fullness in for you. Go steadily around the curve; stop and reset the fabric rather than pulling.
4. Check the right side: a smooth, puckerless curve. Press the seam toward the sleeve, then finish it per your Clean Inside choice — **felled or topstitched is the western signature** on this seam, one row or two.
5. Now, and only now, close each side: sew the side seam and underarm **in one continuous pass** from shirttail to cuff edge, pivoting through the underarm point with the armhole seams matching exactly. Press — and slip it on a hanger. Arms! She has arms.

► **Watch it done:** [Flat Sleeve Insertion Technique](#) · [Setting in Sleeves Flat — Collared Shirt](#) · [Add a Sleeve, Flat Style](#)

Task 9 — The Snap Cuffs

Goal: the deep western cuffs on — 5 1/2 cm of them, cut in one piece and folded on their printed line. (The videos show button cuffs; construction is identical — your closure just snaps or buttons at the printed circle in the final task.)

1. Fold each interfaced cuff on its **printed fold line**, right sides together, and sew the two short ends. Trim the corners, turn, press — the fold is the cuff's clean lower edge.
2. Pin the cuff to the wrist, right sides together, ends level with the finished placket edges, the overlap extension on the placket's overlap side. Adjust the pleats to fit; sew.
3. Press the seam into the cuff, turn the inner edge under, and edgestitch closed all around — the crisp rectangle of stitching is part of the western uniform. Two rows if that's your topstitch.
4. Fold each cuff closed the way it will fasten — overlap over underlap — and press once so it knows its shape. The closure circle sits near the overlap's end, waiting.

► **Watch it done:** [Bound Placket with a Lapped Cuff](#) · [Continuous Lap Placket, No Hand Stitching](#)

Task 10 — The Shirrtail Hem

Goal: the curved tail hemmed narrow and smooth — dipping at center front and back, rising over the hips, landing flat and horizontal at the bands and the fold.

1. Stitch a guide row 6 mm (1/4 in) from the raw edge all around — the row does the easing on the curves.
2. Press up along the guide row, letting the stitching draw the curve in without puckers; turn once more into a narrow double fold and press.
3. Edgestitch from one band edge around to the other, keeping the fold even through the rises and dips; the landings at center front and back are drafted horizontal and will sit flat against the bands.
4. Press the finished hem over a ham at the curves so it rolls instead of creasing.

► **Watch it done:** [A Flat, Smooth Curved Shirt Hem](#) · [Perfect Shirt Tail Hem \(Pam Howard\)](#)

Task 11 — Snaps or Buttons & Finishing

Goal: every closure set true — by whichever road you chose — and the Taylor on her hanger. The printed circles serve both roads identically: six down the band, one per flap, one per cuff.

- 1. Road one — pearl snaps (the classic):** practice on a scrap sandwich of the same layers until two in a row set cleanly — snaps are permanent the moment they're set, and that's what the spares are for. Then: **caps with sockets on the right front** (the overlap, pearls facing the world), **studs on the left band**, each pair set and test-snapped before the next. Flaps: cap and socket on the flap point, stud on the pocket — close the flap to mark the stud before setting. Cuffs: cap and socket on the overlap, stud beneath.
- 2. Road two — buttons (easier, and a clean finish):** work **vertical buttonholes on the right front band**, centered on the printed circles — vertical is the placket convention, and the band's doubled, interfaced layers make beautiful buttonholes. Sew the buttons on the left band opposite, small thread shanks throughout. Flaps: a small buttonhole in each flap point, button on the pocket beneath. Cuffs: buttonhole in the overlap, button beneath. No tools, no cracked pearls — just a shirt that buttons like it came from a very good store.
- 3.** Whichever road, sourcing is solved on our **Where to Buy Fabric** page: **Hooked by K. Morey** on Etsy for the pearl snaps, **Britex Fabrics** for mother-of-pearl cowgirl buttons.
- 4.** Close everything, press the shirt one last time — collar over a ham, band flat, yoke seams crisp along their curves — and hang your Taylor up. Curved yokes on a plumb line, a tail that swings, closures that snap (or button) with authority: a real western shirt, fit like nothing off a rack.

► **Watch it done:** [How to Install Pearl Snaps](#) · [Mark & Apply Pearl Snaps](#) · [Buttonholes: Beginner to Expert](#) · [Sew a Button with a Thread Shank](#)