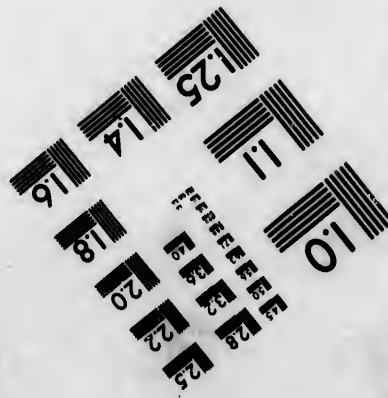
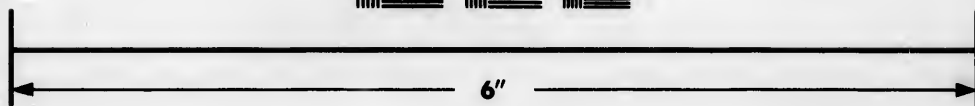
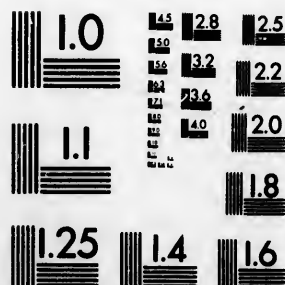


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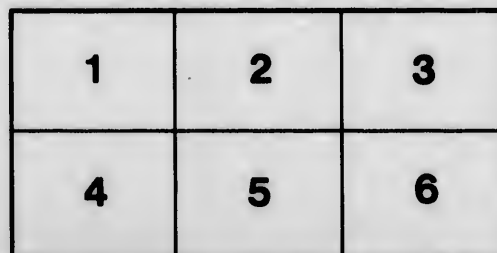
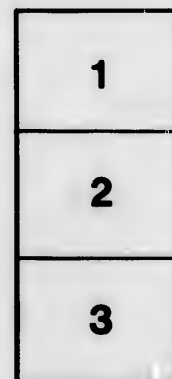
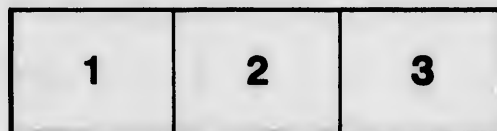
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Title: —

— PRACTICAL —

Essays ^{NON} Shirt Cutting,

TOGETHER WITH

EXHAUSTIVE LESSONS

— IN —

SHIRT MAKING.

PROFUSELY ILLUSTRATED.

— BY —

✓
THOMAS NAIRN.

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T. NAIRN'S
GRADUATED SHIRT SCALES.

T. NAIRN'S

GRADUATED SHIRT SCALES.

26-7

D	9	8	7
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28-9

D	9	8	7
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30-1

D	9	8	7
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32-3

D	9	8	7
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34-5

D	9	8	7	6
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36-7

D	9	8	7	6
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38-9

D	9	8	7	6
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40-1

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N. 16

M. B. D. May 23 '08

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PREFACE.

In this work, I have given the results of my experience as a cutter and manufacturer of fine shirts, which I have followed for a number of years; at the same time adding every detail connected with the trade that would make it both practical and instructive, having spared no labor to fully explain and illustrate every essential part with engravings, showing all the different parts in course of construction.

The method of drafting will be found so simple and plain, that any one can understand the principles.

With a view of making this work still more complete, I have added an article on how to choose the materials, which will be found very useful to the inexperienced, when selecting from the different grades of cottons and linens, which are necessary for fine shirts.

T. N.

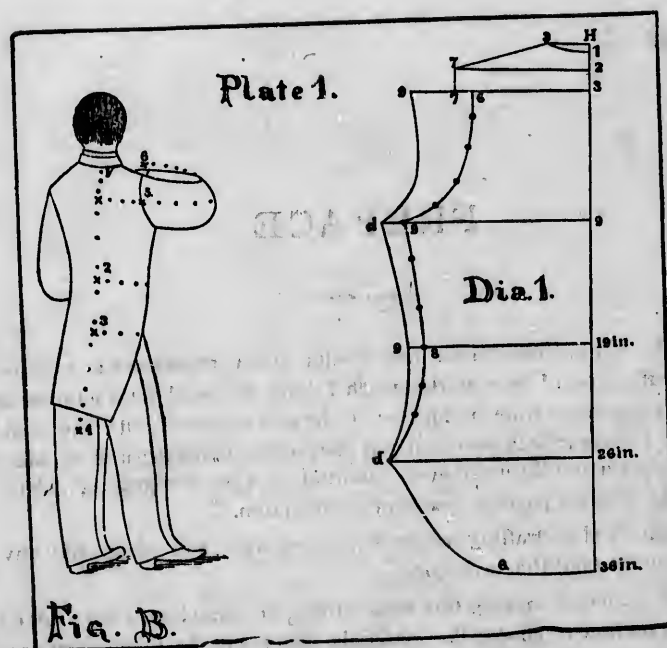


FIGURE B. PLATE 1.

Before beginning to draft, it is necessary to have a correct measure of whatever is to be cut. Therefore I will begin by giving rules to measure by:—

You will see how to proceed by referring to figure B, which places the points to be measured, along the dotted lines.

First, place the end of the inch tape on the collar bone, at point marked 1, and measure down to the waist line marked 2, this may be 19 inches; then on to hip marked 3, this may be 26 inches; then to the full length of the shirt marked 4. this may be 36 inches; then measure from the centre

of the Back to point marked 5, this may be 7 inches; then out to the wrist joint marked 6, this may be 30 inches, then take the breast measure RATHER SNUG under the vest, this may be 35 inches; then the size of the collar, this may be 15; then the cuffs, 11 inches.

These measures may vary more or less, according to the size and length of the figure; the measures now taken will read thus:—19-26-36-7-30-35-15-11. The waist measure is rarely needed only for disproportionate figures, then it is necessary to take a waist measure; put the tape round the waist, and if the breast measure was 40, and the waist measured 41, then add at the points, marked 8 and 9, which run on a line square across from 19 inches, in diagram 1, then allow at each of these points a quarter of an inch, for every inch over the above proportion. The shirting being cut on the double will allow for the inch thus taken.

EXPLANATION OF THE SCALES, AND HOW TO USE THEM.

First, you cut each scale off separately, then paste them on strips of paste-board of the same length; you then take the scale which corresponds with the breast measure taken, which was 35, the scale you use is numbered on the end 34-5, meaning that it will draft any size of a shirt within that compass. Example: If the measure taken was 34-34½, or 35, then use the scale numbered on the end 34-5, should it go ½ an inch more, take the next scale in size, which would be numbered 36-7.

DIAGRAM I.

Now take the scale 34-5, and proceed to draft diagram 1, which is the front, back and yoke, of a yoke shirt in one. First draw a straight line, this is called the base line, then at the top of this line, marked H., place the end of the scale, and mark downwards at 1-2, 3-9, then with the inch tape measure from H-19-26- and 36 inches; at these points draw lines square across, then take the scale, and at H. go out 3 numbers, at 2 go out 7 numbers, at 3 go out 6-7 and 9 numbers, at 9 go out to 9 and d, at 19 inches go out 8 and 9 numbers, at 26 go out to d, and at 36 inches go out 6 numbers, when marked shape like the diagram.

(Note). You will notice that the inside line is dotted; along this line make perforations in the pattern, you can mark out the front of the shirt through the perforations on the shirting. The outside edge of the pattern is the back of the shirt, you can cut off the yoke across from 3 to 7.

You will remember that the diagrams numbered 1-2-3 and 4 are all cut in halves, as they are placed on the shirting when it is folded, which you will see on Diagram 7, and Plate 2.

To draft the sleeve, first draw a base line, then at the top of this line, marked H, place the end of the scale, and go down 2 numbers, then with the inch tape mark down from H 23 inches, at these points draw lines square across. Then at H go out 4 numbers, at 2 go out 7 numbers, at 23 inches go out 5 numbers, when marked shape like the diagram.

You will notice an extra piece left on the side of the sleeve pattern. This piece should be one inch wide, and five and a half inches in length; this is to be left on one side of the sleeve when cut, as will be seen in Diagram 7 on Plate 2. This allows the vent in the shirt sleeve to lap over each other, at the same time it does away with gussets, and looks much neater.

(Note.) To get the right length of the sleeve refer to the measure you have taken, which was 7 inches for the width of the back, and 30 inches to the wrist joint; you then deduct 7 from 30 inches, which leaves

23 inches, this is the length of the sleeve required. For instance, if the measures taken were $8\frac{1}{2}$ inches across from the centre of the back to point 5 on figure B., and to the wrist-joint 32 inches, you would deduct $8\frac{1}{2}$ inches from 32, which would leave $23\frac{1}{2}$ inches, this would be the length of the sleeve, from point H to the end of the base line.

DIAGRAM 3.

To draft the neck-band, draw a base line down $7\frac{1}{2}$ inches, then at the top of this line marked H place the end of the scale, and go down 5 numbers, then make lines square across at H and 5, then with the scale go out at H 2 numbers, at 5 go out 2 numbers, and while the scale is still at this measure come back 1 number, then at $7\frac{1}{2}$ inches go out with the tape $1\frac{1}{4}$ inches, at 1 go out $1\frac{1}{4}$ inches, and at 2 from point H go out 1 inch, this is the depth of the neck-band; when marked shape like the diagram.

(Note.) From point H to the end of the base line it is $7\frac{1}{2}$ inches, this is sufficient to make a neck-band, when finished, 14 inches, or large enough to wear a $14\frac{1}{2}$ collar; example, if the collar should be 15, the neck-band requires to be $14\frac{1}{2}$ inches, to get the neck-band this length, you will have to draw the base line $7\frac{3}{4}$ inches long, from point H, if the collar should be 15 $\frac{1}{2}$, the base line will have to be 8 inches, &c.

As you cannot take a correct measure of the neck to suit, it is better to cut the neck-band to suit the size of collar, as some prefer to have the shirt neck cut lower than others, so that it depends a good deal on a person's taste.

DIAGRAM 4.

To draft the bosom, draw the base line, then mark from H, down 8 inches, and 17 inches, mark lines square across at these points, and at H go out 4 inches, at 8 inches go out 5 inches; at 17 inches go out 3 inches, then shape like diagram.

DIAGRAM 5.

To draft the cuffs, draw the base line 11 inches, mark lines across at H and 11 inches, go across at H $3\frac{1}{2}$ inches, the same at 11 inches, and shape like diagram.

(Note.) When cutting cuffs and bands, the cuffs vary from 3 to 4 $\frac{1}{2}$ inches wide, and bands 2 inches wide; in length, cuffs vary from 9 to 12 inches, and bands from 7 to 10 inches; when taking the measure for bands, measure round the knuckles same as for gloves.

DIAGRAM 6.

This is the linen, with the bosom pattern marked out at P; this is placed on the folded edge of the linen, the length being 17 inches, the width being 16 inches, double width. After you cut out the bosom you first marked, take the piece and open it out, on the remaining piece marked F, and cut it out the same shape.

You then have three bosoms. You then require linen for three pairs of cuffs; the total amount of linen for three bosoms and three pairs of cuffs would be three quarters of a yard.

DIAGRAM 7.

This is the plan of marking off the patterns on the shirting when it folded.

Out of what is left on the sides you can cut out the yokes, cuffs, &c. G is the back, H is the front, E is the linings, to be placed next to the linen bosom, which is cut on the folded edge of the shirting; OO are the yokes, LL is the cuff linings and interlinings, K is the neck bands. There was a time I thought it was necessary to have the outside of the band of linen, but I found after years of experience in the Shirt trade, that it was as well to cut both sides of the band of the shirting. M is the sleeve pattern, placed even with the selvage of the shirting, and marked CC; then mark down at the other side of the pattern at dd, and turn the pattern over, then shape as seen at m.

(Note.) The amount of shirting required for a shirt varies from $2\frac{1}{2}$ to $3\frac{1}{2}$ yards, according to the size of the figure.

ON SELECTING MATERIALS.

For fine shirt making, it is necessary that the materials are well chosen. It is supposed by some, that a heavy piece of cotton will wear well because it is heavy, but it is a mistake, as very heavy cottons cut very quick, along the shoulders and the edge of the bosom in a shirt; at the same time, it does not wash as well, it assumes a yellow color before it is washed very often. Therefore a finer grade of cotton, which is soft and the texture close, will last longer and give better satisfaction in a shirt, than the heavy grades of cottons will.

In selecting linen follow the same rules, as the linen, when the thread is coarse, cuts very fast when starched and laundered.

Often the linen holds so much starch, that it seems to crack when ironed. Therefore the finer linens are much better for shirts, as it does not hold so much starch, and will receive a better gloss, leaving the interlining to do the work of holding the starch, and stiffening the bosom and cuffs.

You then require to get good interlining. This has a good deal to do with a fine shirt. Therefore, get the best, which is butchers' linen. This is a material that is made expressly to put into shirt bosoms, and is hard to find at times, as it is not used but very seldom; but it can generally be had at first-class houses. There are plenty of shirt manufacturers that know nothing about it, and advertise their shirts as having four-ply of linen in the cuffs, etc. Why do they put in four-ply of common linen, when one-ply of good interlining is sufficient to hold all the starch that is necessary to make the bosom and cuffs stiff? Butchers' linen retails from 40 to 50 cents a yard, and is well worth the money when used in fine shirts.

The best substitute for butchers' linen is a light grade of cotton duck which is made for the same purpose as butchers' linen, and about the same weight, and is used extensively by shirt manufacturers all over for interlining, and retails from 16 to 20 cents a yard, according to quality. These cotton ducks are sold to the ignorant very often for butchers' linen, as they resemble butchers' linen very much; but a judge of linen will see the difference at once.

As a substitute for butchers' linen it suits the purpose very well, and holds as much starch, but, as it is not so firm, it is more apt to show creases and blister in ironing.

(Note). It must be remembered that the cotton duck, which I refer to herein, is not to be confounded with the cotton duck used for making overalls with, the duck I refer to is made expressly for the shirt trade.

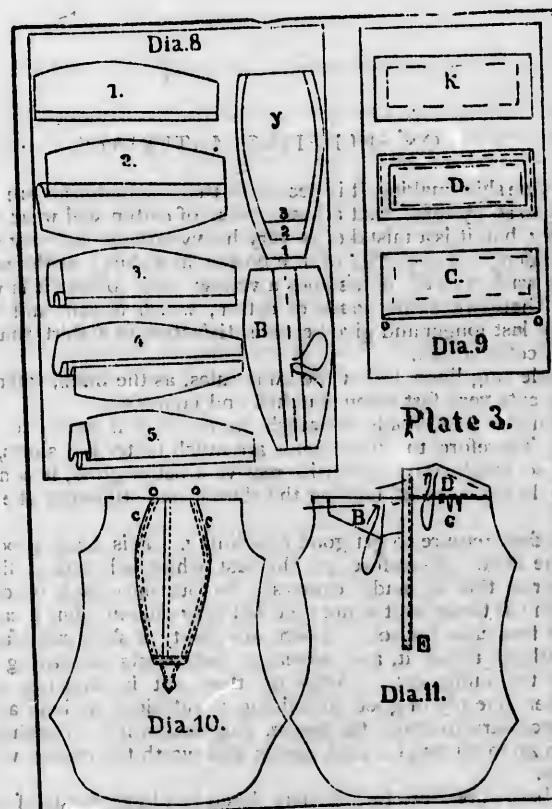


PLATE 3.

I will now proceed with instructions on fine shirt making.

DIAGRAM 8.

I will now give a few of the movements required in folding the bosom. 1 is the linen folded and marked one inch from the folded edge; 2 is the linen folded back on one side; 3 is both sides of the linen folded back, and marked half an inch up from the folded edge; 4 is the linen folded back again on one side; 5 is the linen folded ready to open out;—when opened out it will form a plait two inches across the face. We will now arrange the bosom ready to stitch. First we will place the linen we have folded with the face down; then take the cotton you cut as seen on Diagram 7 at E, place this next to the linen, then place the butcher's linen on top of that. (See at Y) 1 is the linen bosom, 2 is the cotton, which is a little shorter, this is put next to the linen to save the threads of

the linen from rubbing to pieces by coming in contact with the iron when getting laundried, the cotton making a smooth back to the linen, and at the same time saves it from coming in contact with the butchers' linen at the back, which is of a coarser thread, and the finer thread of the bosom is saved by being thus kept apart; 3 is the butchers' linen, which is still shorter; this is done to allow the shirt bosom to break a little above the waist. You will also notice that the bosom is cut a singular shape; this is done to prevent the shirt from breaking across the front, which is generally the case where the shirt bosom is wide across the top, as the bones which run from the breast-bone to the shoulder act like a lever on the shirt bosom, and forces the bosom out, causing it to break or bulge out. To overcome this lever power it is necessary to cut the bosom not over 8 inches for the largest men, and for the average 7 to $7\frac{1}{4}$ inches when made up and sewn to the shirt; to get a better idea see Diagram 10. The above statement will be better understood after wearing a shirt made on this principle. You will observe that the linings are cut back a little from the edge; this is to allow the edge to turn under when stitching it down to the shirt front. You then turn the bosom over and baste, (see at B); it is then ready to stitch.

DIAGRAM 9.

Then make up the cuffs or bands, as the case may be, and when you cut the linings be sure to cut them exactly, as it is much easier to cut the cotton than it is to cut the linen. For each cuff you require one ply of linen, for the outside of the cuff, two ply of cotton, and one ply of butcher's linen, making in all four ply, and place them thus: first the linen, then one ply of cotton, then the butcher's linen, then the other ply of cotton, then baste together (see at K), then cut a seam off all round the cuff, of the butcher's linen and the upper ply of cotton, you then stitch the remaining ply of cotton to the linen (see at D), this when stitched is turned inside out, then turn a hem up all round the open edge (see at C from O to O), it is then ready to put on to the sleeve.

DIAGRAM 10.

We will now proceed to place the bosom on to the shirt front, be sure it is on the very centre of the shirt front, then baste it on smoothly; then see that it is not wider than $5\frac{1}{2}$ inches from O to O, and at C to C not over $7\frac{1}{2}$ inches wide, unless it is for a very large man. It is at this part of the bosom, where the forward motion of the shoulders press on the bosom, causing it to break if it is wide at this part; place a tab at the end of the bosom, then baste a narrow band across the bosom and the tab, and stitch round the edge twice, as seen on the diagram.

DIAGRAM 11.

Then get the back ready, first baste on the yoke, and take in the fulness in three little plaits (see at C), and the yoke at B, when stitched turn up and baste and stitch, as seen at D, then cut the vent down the back $14\frac{1}{2}$ inches long, and face with a piece of the shirting, allowing a little to lap on each side so as to tack nicely over each other (see at E).

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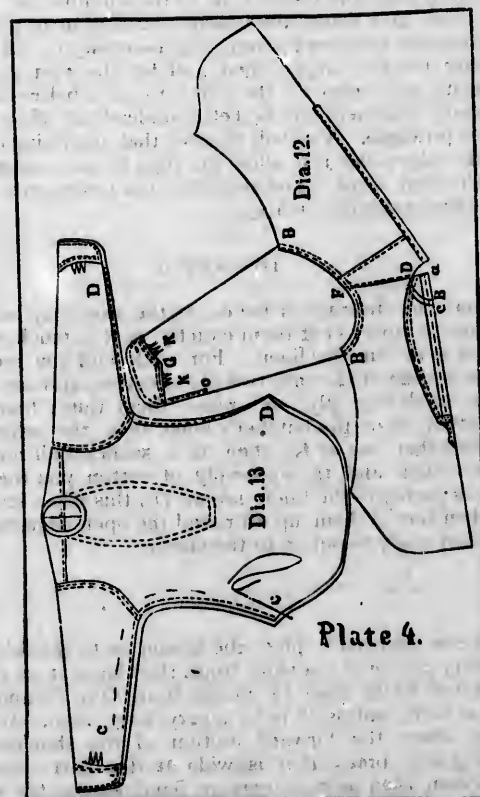


Plate 4.

PLATE 4.—DIAGRAM 12.

Now proceed to join the shoulders together (see at D to F), then cut out the neck of the shirt to suit the size of neck band, be sure not to cut into the shoulder (see at D), as the yoke is cut the right size at first, but cut down into the shirt bosom, (see at B from A) if the amount cut out is not enough, then cut down still lower, (see at C), if the shirt is not cut carefully at the neck, it causes the band to sit badly, and the collar generally rides the band, which is a cause of great annoyance. Therefore the band should be quite round when stitched on; not wider at the shoulder seams, as is often the case, running in an angle to the front, causing the band to leave the neck so far that the collar will not stay in place.

There is only one instance in which it is necessary to cut into the yoke of the shirt, that is when a man measures less than 36 inches round the breast, and measures for collar $16\frac{1}{2}$, then the man is sure to be of short build, with high shoulders and short thick neck; the neck of the shirt should then be cut out the regular way first, about $1\frac{1}{2}$ inches less than the required size, then go back to the centre of the back, and take a seam off all round to the front, when you will find the neckband the required size, at the same time it will retain its roundness.

You then get the sleeve ready, after stitching down the strip at the one side of the sleeve, (see at O); you then baste on the cuffs, at the same time making three little plaits on each side of the sleeve, to take up the fulness that is in the sleeve, (see at KK); you then fell on the cuff to the sleeve underneath, and then on the right side stitch round once a little from the edge, then again along the edge, (see at G). You will see how the sleeve is put into the shirt, being stitched twice, from B to B.

DIAGRAM 13.

This diagram shows how the shirt is joined together at the sides. First, you will notice that the shirt is inside out, then it is basted and stitched from C to C; you will notice that the under side is further out than the upper side, this is to allow enough to turn in; either fell or stitch it down (see from D to D). The style of the shirt at the sides is such as to do away with gussets entirely. You then hem around the bottom. The number of button holes varies from 9 to 13, and the eyelets from 1 to 3. This finishes the Yoke Shirt.

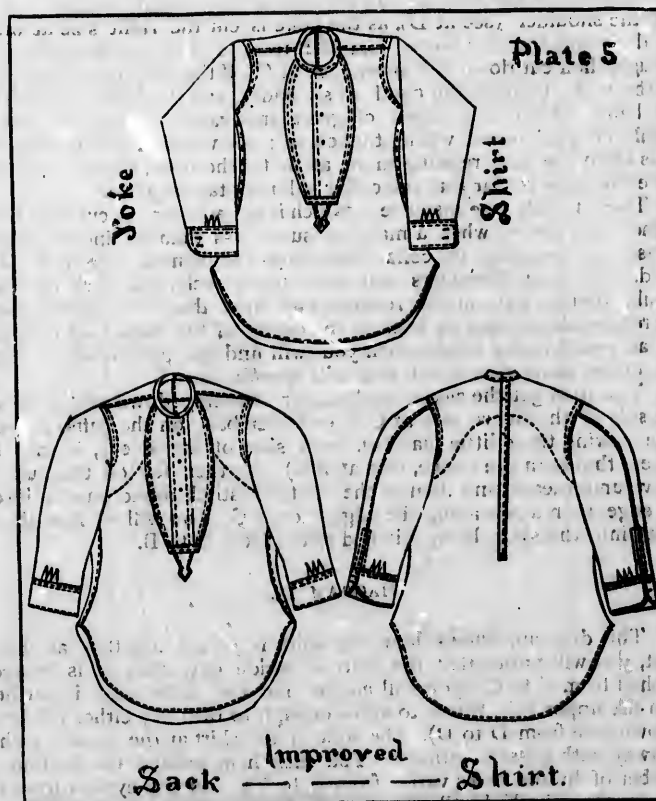


PLATE 5.

Should you want to make the shirt open in front, just divide the linen bosom in two, when first cut, and cut the shirt front the depth of the bosom, and make up with one ply of cotton, and one ply of the butchers' linen, same as the other bosom; then turn in the edges of the bosom down the front on both sides, and after turning the cotton on to the linen and felling it underneath, stitch about half an inch from the edge on the right side. See yoke shirt. Practice will enable you to make any other style of bosom. As for the neck band, all you have to do is to reverse it. For instance, turn the wide end of the neck band pattern to the folded edge of the shirting, you will then cut the back of the neck band double, and the front will be open, at the same time make the open side wide, and make the wide side narrow, and cut a quarter of an inch longer.

IMPROVED SACK SHIRT.

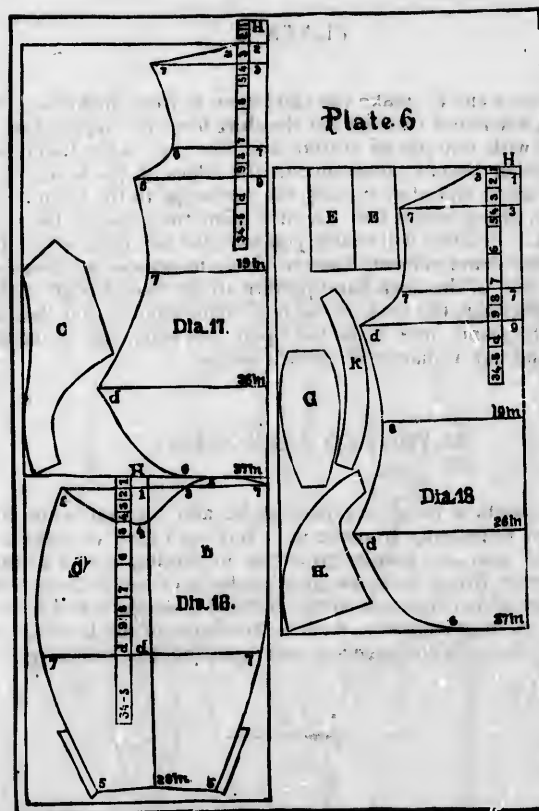
This represents a more advanced style, and original in its outlines; it requires more experience to make it. But as I give directions herein how to proceed, you can hardly go astray in making it up; at the same time it is a better fitting shirt, as some prefer a closer fit than others do. For these I have added the sack shirt. Both of these shirts will be found to have a number of improvements, such as the shape of the bosom, the style of closing the vents in the sleeves, and ignoring the use of gussets altogether.

PLATE 6.—DIAGRAM 16.

I will now explain the method of drafting the shirt out on the shirting. First, double the shirting, then draw a line down the centre of it, then, at the top of this line, marked H, you place the end of the scale, as seen at H, and mark downwards, at 1-4 and d, then with the inch tape go down 23 inches from H, then at these points draw lines square across on both sides, then on the side marked B, at H go across 5 numbers, at 1 go out 3 and 7 numbers, at d go across 7 numbers, at 23 inches go out 5 numbers. Then on the side marked c, at 1 go out 6 numbers, at d go out 7 numbers, at 23 inches go out 5 numbers, then shape like the diagram and cut.

DIAGRAM 17.

This is the front of the shirt drafted on the shirting; place the scale at 2, square with the top of the cotton, and mark down, at 3-7-9, then with the end of the inch tape placed at H, measure down 19-26 and 37 inches,



then draw lines square across at these points ; then, with the scale at 2 go out 3 numbers, at 3 go out 7 numbers, at 7 go out 6 numbers, at 9 go out 8 numbers, at 19 inches go out 7 numbers, at 26 inches go out to d, at 37 inches go out 6 numbers, then shape like the diagram and cut.

The piece marked C is a lining to place on the back, which will be seen further on ; the reason I mark it out is to show where it can be taken out. Observe that the top of the base line is above the cotton, 2 numbers at H.

DIAGRAM 18.

This is the back of the shirt. Fold the shirting double, then put the end of the scale even with the top of the cotton, and mark downward, at 1-3-7-9, then with the inch tape measure down from H 19-26, and 37 inches ; then draw lines square across at these points ; then at H go out 3 numbers, at 3 go out 7 numbers, at 7 go out 7 numbers, at 9 go out to d, at 19 inches go out 8 numbers, at 26 inches go across to d, at 37 inches go out 6 numbers ; when marked shape like the diagram, and cut.

The other pieces marked out on the cotton are as follows:—G is the piece of cotton to be placed next to the linen bosom (remember that this piece is to be cut single, the other pieces are cut double); K is the neck-band; E E is the cuff linings and interlinings; H is a piece of lining cut to place on the front of the shirt (which is explained further on).

The diagrams 3-4 and 5 will suit this shirt, which is neck-band, bosom and cuffs.

(Note.) You will notice that there is an extra piece left on both sides of the sleeve, this piece requires to be one inch wide, and five and a half inches long. The vent in the sleeve requires to be this length, so as to enable the laundress to open the cuff out flat when polishing it. Where they polish the work by steam power, the cuffs are run through a roller, which turns them out polished and in shape to go on to the wrist; in this case it would be unnecessary to have the vent so long, but every one has not a steam laundry close to them, therefore it is best to cut the vents five and a half inches long, and give the laundress a chance to do good work. To get the correct length of the sleeve refer to note on measuring the length of the sleeve, in connection with Diagram 2.

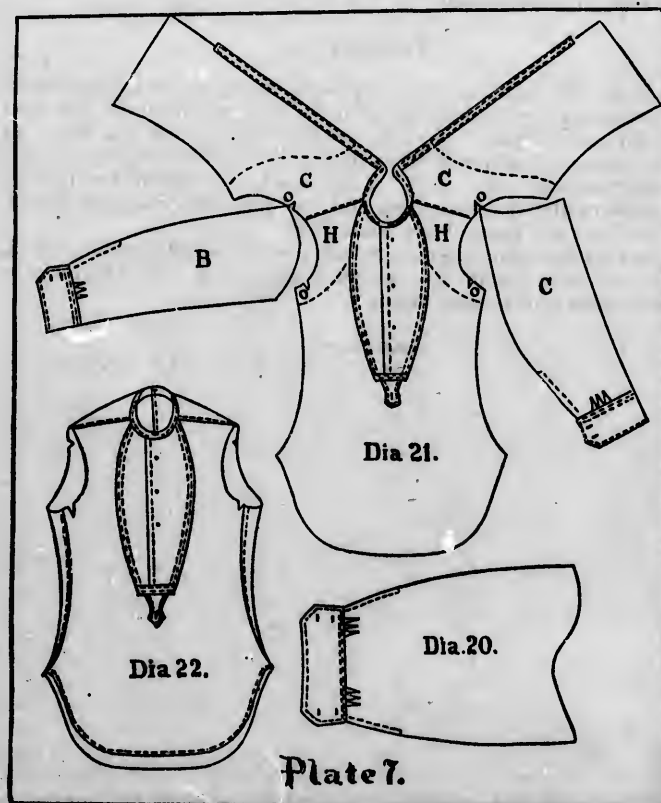


Plate 7.

 PLATE 7.—DIAGRAM 20.

This shows the sleeve with the cuff on and finished ; it also shows the pieces on each side of the sleeve stitched down.

DIAGRAM 21.

This shows the two pieces on the front, marked HH, stitched down, also the two pieces on the back at CC ; these are not yokes but pieces cut this shape, and put on as a means of strengthening the shirt across the shoulders. These pieces can be put on either inside or outside, and they can be cut any shape to suit the taste, or they can be left off altogether : you will see that the shoulders are joined, the bosom is on, the neck band is on, and the facings are on the back. The sleeves are in the position to sew in ; the sleeve marked B is the upper part of the sleeve, and is sewed in from o to o around the front of the shirt, and the sleeve marked C is the under part of the sleeve, and is sewed in from o round the back and under the arm, to o in the front.

DIAGRAM 22.

This shows the shirt joined at the sides, ready to put in the sleeves. You observe where the notches are cut at the back and front ; to cut these notches right you measure from the shoulder seam, down the back, $2\frac{1}{2}$ inches, and make a small notch ; then divide the arm-hole equally from the notch at the back, and cut a notch in the front, as seen in the diagram. You can see how the sleeves are put into the shirt in the back, at plate 5, showing the back and front of the Sack Shirt.

Parties that have any question to ask concerning shirt-making which is not fully explained herein, can receive a prompt answer to their query by enclosing three cent postage stamp.

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